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ANTIQUES

A MONTHLY MAGAZINE

333



JULY, 1927

50 CENTS

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\$1000.00 REWARD

The above reward will be paid for information which will lead to the recovery of the following antiques, which were stolen from the KING HOOPER MANSION, Marblehead, Mass., on or about Monday, May 23, 1927. A suitable reward will be paid for the recovery of any part of the stolen articles.

FURNITURE

1. Curly maple highboy, claw and ball feet, bonnet top, small size, curly all over.
2. Small Hepplewhite secretary-desk, satinwood inlay, straight legs, one long drawer.
3. Pie-crust table, claw and ball feet, mahogany, bird cage, about 25 inches across top.
4. Set of three serpentine knife boxes, inlaid, silver escutcheons, Hepplewhite.
5. Black painted pine candle stand, with place for candles at top.
6. Pine candle stand with tripod feet, round top.
7. Small pine mantel clock, had been screwed to wall.
8. Chippendale mahogany mirror, plain frame, a little inlay.

RUGS

1. Large pinkish-brown rug, oak leaves in corners and group in middle, a little orange, about 7 x 10 feet.
2. Small pinkish-brown rug with oak leaves in corner, some orange, about 3 x 4 feet.
3. Small rug about 3 x 3½ feet, dark brown background, orange and dark red flowers, well covered.
4. Geometrical rug, about 4 x 6 feet, pink and light brown, outlined with black.
5. Long narrow geometrical rug, 3½ x 10½ feet, small pink roses between dark blocks, looking like rag rug.
6. Two bales of Oriental rugs, all in a rose color and very rare.
7. Large bright yellow cottony coarse rug, with pink roses in centre, dark border, 9 x 12 feet, or a little larger.
8. Narrow geometrical rug, 4 x 5 feet, red, blue, brown, and yellow.
9. Geometrical rug, 8 x 3 feet, dark background with orange outline and blocks.
10. Geometrical rug, 3½ x 9 feet, dark blocks with orange roses between.
11. Small rug, 5 x 3 feet, light background, raised yellow roses.
12. Small rug, 5 x 3 feet, light background, raised pink roses.
13. Small square rug, 4 x 4 feet, light background, oak leaves in centre, blue, semi-geometrical.
14. Square rug, 3½ x 4 feet, black background with yellow and red roses.
15. Long narrow rug, 3 x 5 feet, dark background, orange and red roses.
16. Long narrow rug, about 3 x 6 feet, light background, lavender and brownish-pink roses.
17. Large rug, about 7 x 4 feet, geometric with pink outline and light background.

All the above are Hooked Rugs except item 6

Should any of these articles be offered for sale, you are requested to please notify us immediately at our expense.

I. SACK

85 Charles Street, BOSTON, MASSACHUSETTS



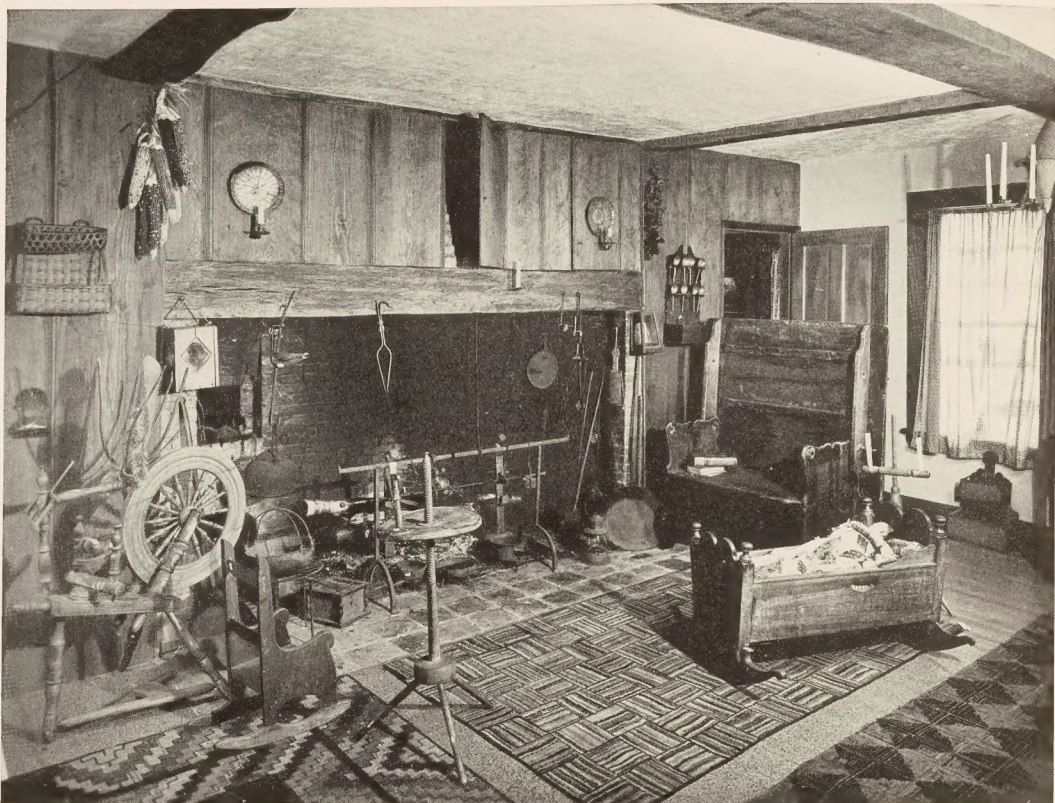
ANTIQUE OAK SIDE TABLE. *Circa 1640*

A complete and expert organization purchases for us reliable antique furniture and works of art from England and the Continent. These are on display in our third floor galleries.

W. & J. SLOANE

575 FIFTH AVENUE
NEW YORK CITY

TAPESTRIES :: PICTURES :: PRINTS :: LIGHTING FIXTURES
ANTIQUE FURNITURE :: CARPETS :: RUGS



THE OLD NEW ENGLAND KITCHEN AT THE VILLAGE GREEN SHOP

Early American Antiques

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of 1927

June to October

MRS. WHITEMORE CALLS ATTENTION TO THE FACT
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APPROPRIATE FOR EARLY AMERICAN FURNISHINGS

Everything Guaranteed as Represented

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The Latchstring is Out at
BURNHAM'S ~ IPSWICH, MASS.

For Antiquers the cry "On to Ipswich" is too strong to be Resisted

Why?

Because our warehouses are full to the bursting point with all manner of Antiques.
 Here are a few of them:

- 5000 old hooked rugs, all sizes, shapes, and designs
- 20 persons engaged the year round in repairing hooked rugs. Send your rugs here for treatment. Send for lists.
- 5000 feather-edge boards, 10" to 24" wide, many never painted
- 5000 square-edge boards for sundry uses
- 75 old feather-edge doors, many with old hinges and locks. *Who has another?*
- 500 doors of early types — 2, 3, 4, 6, and 8 panels
- 1000 sticks of dimension oak, 1640 to 1725
- 50 room ends, mantels, chimney bricks, and hearth stiles
- Pumpkin pine and oak in never-before-seen quantities

Because competent Guides will give you Careful Attention while Showing you:

Burnham's Antique Trading Post. New England's Big Antique Shop.

The House of Oak and Pine, 1660 to 1690.

The Ross Tavern with its 16-inch overhang on three sides, 1660 to 1690.

The Rogers Manse. Built in 1728 by President Rogers of Harvard College. Filled with furniture of the Classic Periods.

The Burnham House. Built in 1640 by Thomas Hart. One room from this house was reproduced by the Metropolitan Museum of Fine Arts, New York City.

Because as President of the Ipswich Historical Society, Mr. Burnham will make it possible for you to see the Major John Whipple House, built in 1640, the finest type extant of early dwellings in New England. You will see early American pieces, Louis XIV and Louis XV pieces, Canadian pieces of rare type, and the wonderful Scandinavian Collection. All are welcome. The latchstring is out.



R. W. BURNHAM, Ipswich, Mass.



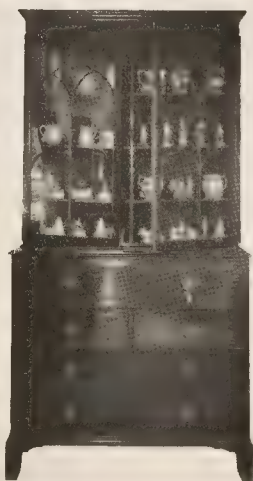
BANISTER-BACK CHAIR FOUND IN CONNECTICUT

*"A Good Antique is a
Good Investment"*

Dorothy O. Schubart
INCORPORATED

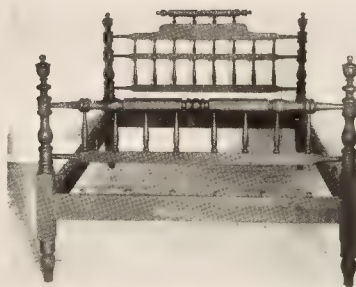
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NEW ROCHELLE
NEW YORK

Telephone NEW ROCHELLE 6692



*Sheraton Escritaire-Bookcase, Rare Gothic
Paneled Doors, English, c. 1780*

*Unusual opportunities
for Dealers*



*Important Brewster Bed, Walnut, American,
c. 1660*

American and English

THIS month we issue our *Summer Announcement* with Road Map. It contains 12 illustrations of American and English furniture, Staffordshire pieces, Porcelain, et cetera, and some items of unusual interest, such as the exceedingly rare Betty Lamp Holder (see Nutting, Revised Edition, page 658).

We will be happy to send this *Announcement* to any one interested.

Our collection is on view any time, any day or evening.



*Queen Anne Walnut Tallboy, Herringbone
Inlay, English, c. 1720*

*Shipments from England
every two weeks*

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To the Antique Dealer

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☞ The antique dealers here have made the most of their old and richly historical environment. You will appreciate their splendid line of pieces associated with the early settling of the Whitemarsh Valley.

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Through Gettysburg, York, Lancaster, Coatesville, Downingtown, Paoli, Norristown, Ambler. Or through Harrisburg, Reading, Pottstown, Norristown, and Ambler.

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CRIMP TOP, PATTERN 30

WE CAN MATCH OR REPRODUCE ANY KIND OF OLD-FASHIONED GLOBE. WE CAN COPY GLOBES FROM BROKEN PIECES.



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CRIMP TOP, PATTERN 20

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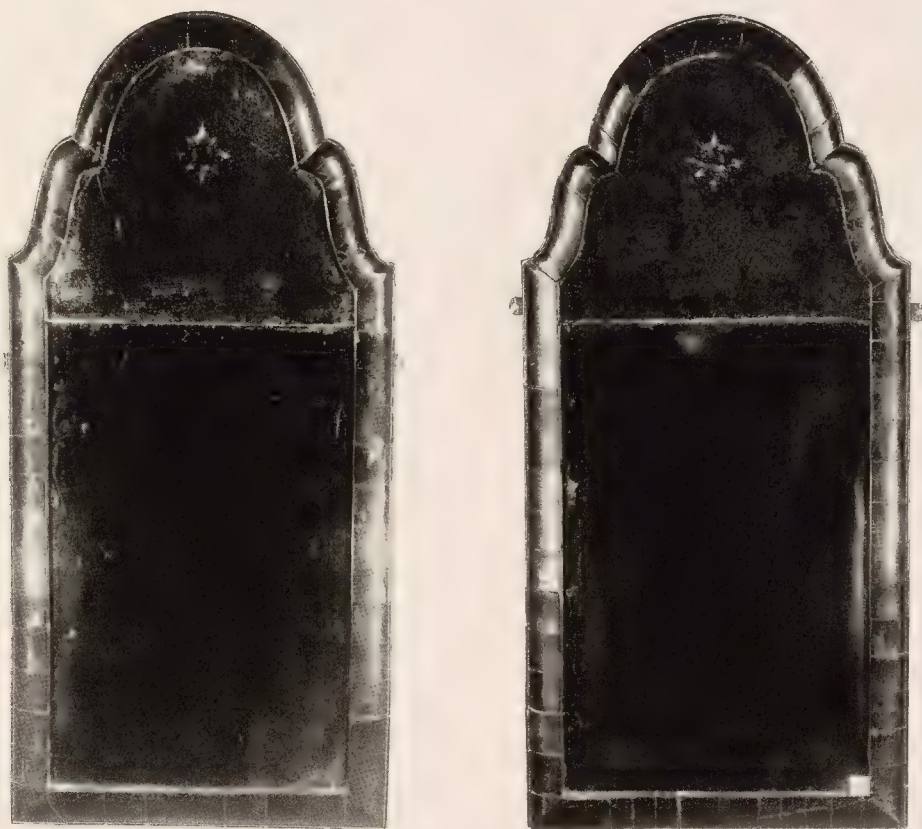
STUDIOS:
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A PERFECTLY MATCHED PAIR OF QUEEN ANNE MIRRORS
IN ORIGINAL UNTOUCHED CONDITION

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Twenty-five Years Ago



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PETERBOROUGH, N. H.

Established 1902

Telephone 277



OFFERING GENUINE ENGLISH ANTIQUES

Set of six side and two arm Chippendale-period mahogany stretcher-base Dining Chairs, concave seats.

Set of six stretcher-base Side Chairs in mahogany, Hepplewhite period, with shield-shaped backs and pierced splats.

Chippendale-period mahogany Sofa with scroll ends, square legs, and stretcher base. Length 6 feet 6 inches.

Hepplewhite-period Sofa in mahogany, 6 square tapered legs and scroll arms.

Three Sheraton-period mahogany Wingchairs on tapered legs.

Exceptionally rare Queen Anne-period walnut Wingchair on cabriole legs.

Two Sheraton-period mahogany slant-top Desks with pigeonhole fitments.

Hepplewhite-period mahogany Banquet Table with half round ends, in three sections, on taper fluted legs.

Chippendale-period mahogany Armchair with pierced splat and stretcher base.

Three fine quality mahogany Sofa Tables, on end supports.

Fine Sheraton-period mahogany Sideboard with shaped front, on six legs.

Two fine quality gilt Convex Mirrors with eagle pediment.

Late Georgian-period mahogany Sideboard on six legs.

Sheraton-period mahogany Grandfather Clock with scroll top and eight-day movement.

Set of six high-back Windsor Armchairs with scroll arms.

Set of six low-back Windsor Armchairs, with bow under-stretchers.

Eight sets of late Sheraton-period Dining Chairs in mahogany.

Six Sheraton-period mahogany Breakfast Tables.

THE items enumerated are **guaranteed genuine antiques** and over 100 years old. They would, therefore, enter the United States **duty free**. Photographs of individual items, together with prices, submitted on request. Enquiries from dealers who are open to do regular business especially requested. Expert packing and all consular details attended to. Inspection invited when visiting England.

WILLIAM LEE *Wholesale Antiques*

(Member of British Antique Dealers' Association)

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Variety, Interest, Pervasive Excellence

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For a great many years we have bought and sold antiques. Our buyers are constantly combing the country for the best there is. At no time do we stop buying, yet at no time does our eagerness to buy make us forget our consistent policy of buying only what is the best of its kind. That explains the two outstanding features of our stock: *The fact that it is unbelievably large and varied; and the fact that everything in it is genuinely old.*

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NEW YORK: TWO WEST FIFTY-SIXTH STREET
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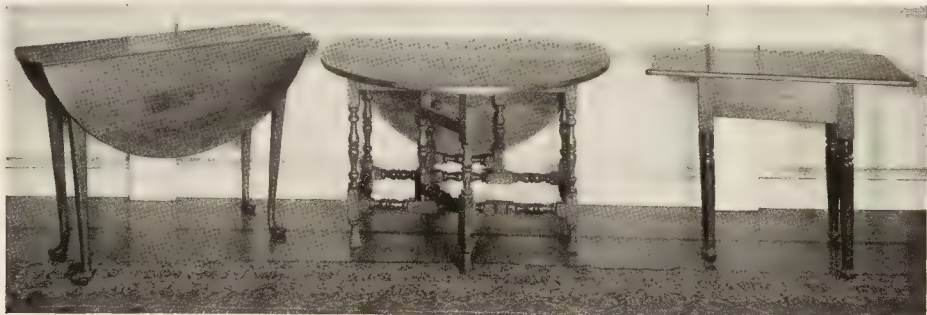
J. W. NEEDHAM

ST. ANN'S GALLERIES :: MANCHESTER, ENGLAND

begs to inform American dealers in antiques that he has opened wholesale showrooms in NEW YORK CITY where he will maintain a display of fine English furniture, clocks, early pottery, glass, china, old silver, Sheffield plate, prints, pictures, and objets d'art.

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A GROUP OF OLD TABLES

WE have many fine tables in our collection. The styles range from an early pine candlestand to a very beautiful two-part Sheraton-type dining table.

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This is an extraordinary opportunity to acquire hooked rugs at less than wholesale prices. Every rug is handmade, most of them are old. The sizes range from $2\frac{1}{3} \times 4\frac{1}{2}$ feet to 3×6 feet. Room sizes and door mats not included.

Because of the unusually low price placed on these rugs, they must be bought in lots of at least ten. C.O.D. mail orders will be accepted. You can rely



A SECTION OF OUR SHOP

upon us for good selection. Our reputation for fair dealing is known to leading collectors and dealers. Besides, if selections are not satisfactory, money will be refunded. It will be necessary, however, to keep all or return all. In case of return buyer must pay one-way charges, we pay the other. Only important letters will be answered. Send your orders and leave the rest to us, or come to our shop yourself.

YACOBIAN BROTHERS, 280 *Dartmouth Street*, BOSTON, MASS.

Telephone KENMORE 4439

ESTABLISHED 1904



A PENNSYLVANIA WRITING-ARM WINDSOR

THE BANDBOX

ANTIQUES :: INTERIOR DECORATIONS

320 SPRINGFIELD AVENUE, SUMMIT, N. J.

TELEPHONE SUMMIT 932

John Morrison Curtis :: Helen Perry Curtis

The chair pictured, with its delicate bamboo spindles, its oblique front stretcher, its subtly curved back rail, and with its old-time paint still upon it, is a fine specimen of its type. We should like to have it seen in our shop in the midst of other antiques and appropriate accessories.

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A WALNUT LOWBOY, CHARMING
BECAUSE OF ITS SIMPLICITY AND
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The Town Possesses TWO of the
LARGEST COLLECTIONS of GENUINE ANTIQUES
in the Country, and the Requirements of AMERICAN COLLECTORS and
DEALERS are specially Studied.



FROM THE COLLECTIONS OF FREDERICK TREASURE. *Illustrating:*

A most interesting collection of chairs, formerly the property of *James Watt*, the inventor of the steam engine. Price £95.0.0. Packed free, carriage forward.



FROM THE COLLECTIONS OF EDWARD NIELD. *Illustrating:*

Genuine old Lancashire spindle-back chairs, in sets of 6 or 12, with armchairs to match. Prices on application.

THE TWO COLLECTIONS MENTIONED AND ILLUSTRATED ARE THOSE OF

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"The Treasure House"

KAY STREET, PRESTON, LANCASHIRE

Cables: ANTIQUES, PRESTON, ENGLAND

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LANCASHIRE

Cables: NIELD, ANTIQUE DEALER, PRESTON, ENGLAND

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Spode's Shamrock



THE accompanying illustration shows one of Spode's outstanding patterns, one most adaptable for summer use. The jade green, which is applied under the glaze on the embossment, gives it a very cool effect and makes it useful as a breakfast, luncheon, or informal dinner service. It is applied on Spode's flower embossed shape, one of the oldest shapes made by Spode, a shape that is continually appearing in the old Spode services. Its beauty is expressed in its ease, freedom, and simplicity.

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SEND FOR SAMPLES AND PRICES

Wholesale only. If there is no agent in your town, send for literature

COPELAND & THOMPSON, Inc.

206 Fifth Avenue, NEW YORK CITY



VERY old oak chair, stiles and crest attractively carved, wooden seat in rabbets of frame; beautiful Queen Anne-type stool, or foot rest, in cherry, covered with fine old tapestry; turned joint stool in cherry, original covering unknown, see revised edition of Nutting, figure 549.

Fine Dutch-type maple chair, back and seat originally covered with leather.

Handmade iron coal or wood box, brass scrolled trimmings, hinged cover, — note the beautiful handles.

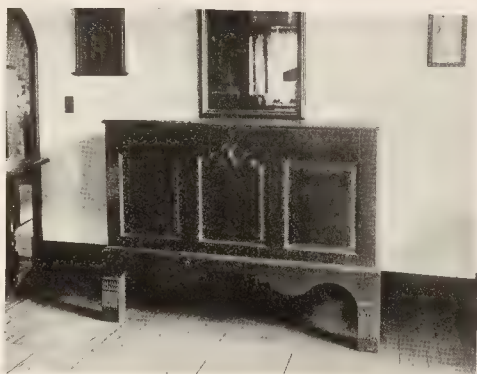
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WICKFORD HILL ANTIQUE SHOP,

Benjamin A. Jackson

141 West Main Street, WICKFORD, RHODE ISLAND



RARE OAK DOWER CHEST, UNRESTORED . . . \$350

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(Bliven & Cheyne)

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ANTIQUES :: ARCHITECTURAL DESIGN
REPRODUCTIONS TO ORDER
DECORATIONS



SIX PROVINCIAL CHIPPENDALE CHAIRS . . . \$600. VAUXHALL MIRROR . . . \$200
A FINE SHERATON SIDEBOARD, \$750

Other Antiques

Sheraton commode.....	\$400
Rare four-post bed.....	150
6 cottage Chippendale chairs.....	350
A satinwood card table.	135
A Chippendale armchair.....	160
A three-pedestal Sheraton dining table....	550
A three-part Chippendale dining table...	450

*Write for our Booklet on Reproductions:
More Adventures*

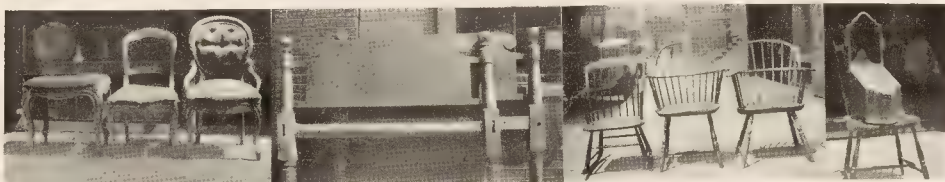


A GATELEG TABLE WITH A STORY \$350
TWO ARM, SIX SIDE YORKSHIRE CHAIRS 450

ALWAYS MANY PIECES IN STOCK



Limited space does not permit me to illustrate or name the many different pieces I have in stock. I have illustrated a few of them. Below is a list which will give you some idea of the wide range of pieces at your disposal. Write me your wants and I will send photographs of the pieces.



Several sets of fiddle back, mahogany, slip-seat chairs, six to a set; several sets of rose-carved side chairs, in mahogany and walnut; center-base and harp-base card tables; pillar-post bureaus, with post-fronts and scroll fronts; armchairs and rockers; grape and rose-carved sofas; post-front and sleigh-front secretaries; spool and post beds; several rush-seat, three-slat-back chairs; Windsor arm and side chairs; brass and iron warming pans and andirons; brass and pewter candlesticks; pewter plates, platters, teapots, and porringers. In fact, I have almost anything you might call for in the antique line.

Prices Strictly Wholesale

Packing and Crating Free

W. B. SPAULDING'S ANTIQUE SHOP

Formerly at Georgetown
—since 1897

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as Represented*



PHILADELPHIA LOWBOY. LENGTH 36 INCHES, HEIGHT 30 INCHES,
DEPTH 20 INCHES

A MAHOGANY Philadelphia lowboy with ball and claw feet, all original and in fine condition—probably a *William Savery* piece.

We have several other rare pieces in stock. It will pay you to visit our shop when in Providence— you will always find something interesting.

CUSHING'S ANTIQUE SHOP

1228 Broad Street :: PROVIDENCE, RHODE ISLAND

Telephone BROAD 7398



GOVERNOR WINTHROP CURLY MAPLE SLANT-TOP DESK

A SMALL curly maple Governor Winthrop slant-top desk, ogee feet, fine interior, with fan; a mahogany grandfather clock, brass, eight-day movement, bonnet top; a copper-plate quilt, unused condition, floral design in rich colors; a blue and white coverlet, twenty-eight eagles, with maker's name and date 1833 in corners; an all original walnut lowboy, small size; a San Domingo mahogany dining table, square, with pedestal base and two drawers; a curly maple tavern table, very rare; a pine blanket chest with ten original brasses; a Sheraton field bed with slender fluted posts; an Eli Terry clock; a Windsor fan-back chair; a banister armchair with two side chairs to match; a wingchair; a curly maple bonnet-top highboy; a mahogany Pembroke table; two very old Chippendale side chairs; a pink lustre tea set; a blown glass cane, beautiful colors; Stiegel, Sandwich, bellflower glass; brass kettles; three *Major General W. H. Harrison* cup plates; eight valentine cup plates; a magnificent Sheffield tray, 35 inches long by 22 inches wide, very elaborate, etc.

Everything Guaranteed as Represented

E. C. HALL

145 Longmeadow Street

LONGMEADOW, MASS.

On Main Route from Boston to New York. Three Blocks from Springfield Line, Look for 145 on yellow sign.

NO early bridal chests are rarer or more desirable than those seventeenth century chests whose wooden frames were cunningly overlaid with handwrought embroidery.

The example pictured is French, of the Louis XIII period. It is covered with gros point in the characteristic highly colored but naive pattern of the period. A fall-front reveals three drawers beneath an upper tray compartment, decorated with provincial scenes painted on paper.

The chest rests upon an early walnut frame with twisted columnar supports and bun feet. As a decorative item for hall or living room this chest will not readily find a counterpart.



BRIDAL CHEST (PERIOD LOUIS XIII)

Antique Furniture, Rare Books, Prints, Textiles, Objects of Art

The ROSENBACH COMPANY

273 MADISON AVENUE, NEW YORK
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SOMETHING NEW *about* SOME THINGS OLD

A NEW 325 PAGE BOOK ENTITLED

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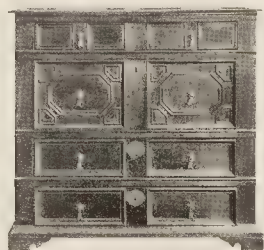
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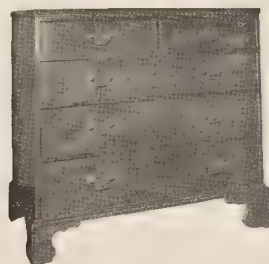
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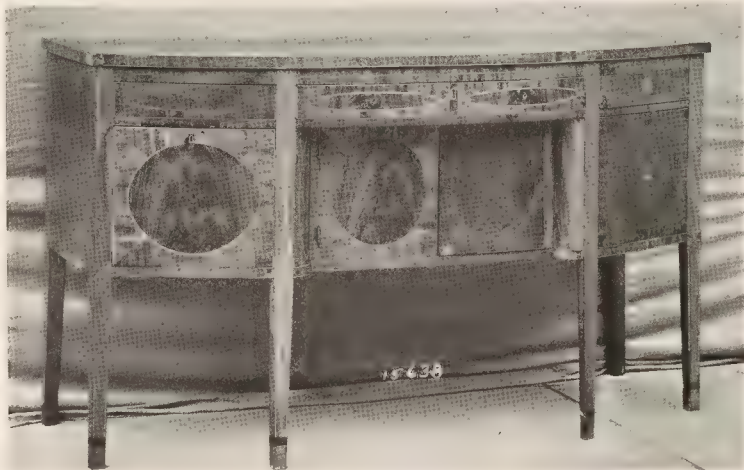
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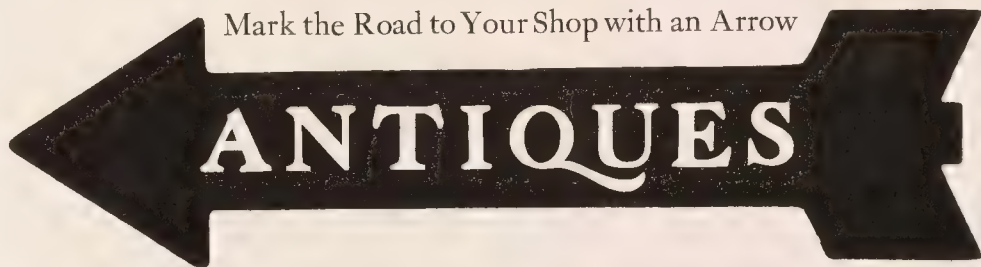
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ANTIQUES

Vol. XII

JULY, 1927

No. 1

There was a time when the idea of purchasing antiques by mail would have seemed absurdly impossible. Today it is a matter of daily occurrence.

Two influences have accomplished this result. In the first place, improved photography and autographically accurate engraving have facilitated judgment as to the style and quality of the pictured example. In the second place, the standards of responsible dealers in the antique business have been steadily rising during the past few years until they

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are fully on a par with standards in other mercantile undertakings.

It is, of course, true that opinion, differentiated from provable certainty, counts more heavily in judging antiques than in judging some other wares. ANTIQUES is happy to report, however, that a great amount of mail-order business is transacted between its advertisers and its readers to the satisfaction of both parties.

When misunderstandings have arisen, the magazine has usually been able to assist in arranging amicable adjustment.

Copies of ANTIQUES are mailed on the 30th of the month preceding the date of issue. Complaints regarding non-receipt of copies should be entered by the 10th of the month in which the issue appears. Otherwise replacement copies will not be sent.

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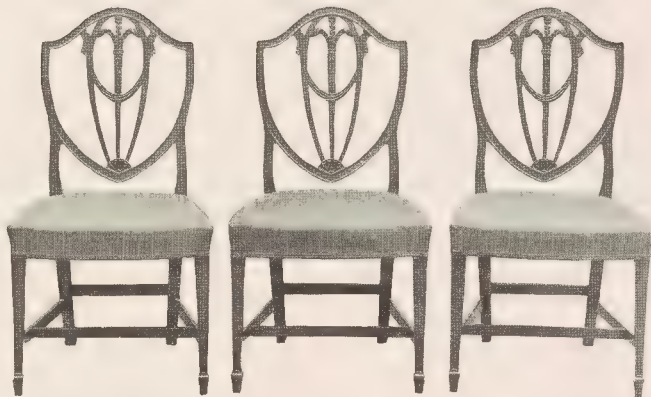
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CHRIST AND THE LITTLE CHILDREN (c. 1850)

An example of a large Berlin wool work picture. The making of such pictures consumed much time, patience, and wool. The embroiderer and her family were usually very proud of the completed whole — quite oblivious of the almost purely mechanical nature of the accomplishment, and, of course, unaware of that fundamental canon of art which insists upon close correspondence between design and material. See article, *Berlin Wool Work*. Owned by Mrs. L. C. Ryce, of Boston.

ANTIQUES

A MAGAZINE for Collectors and Others WHO FIND
INTEREST IN TIMES PAST & IN THE
ARTICLES OF DAILY USE & ADORNMENT
DEvised BY THE FOREFATHERS

Volume XII

JULY, 1927

Number 1

The Editor's Attic

Two American Trestle Tables

SPEAKING of trestle tables, the Attic is happy to present three views of two American specimens of the tribe. Both pieces are owned by Mark LaFontaine of Springfield, Vermont, who found them in Grafton, a village some fifteen miles from Springfield. Both tables well exemplify a point made, some little time since, in the Shop Talk column of ANTIQUES, where the *axe* technique of American trestle tables was emphasized as distinct from the *saw* technique of certain foreign specimens of the type.

Anyone who has seen a New England woodsman fell a tree, hew a fine chunk of timber from its heart, and then proceed to carve a canoe paddle — all with no other instruments than an axe and a jackknife — will recognize the probability of similar procedure in the making of the supports of Mr. LaFontaine's tables. The top boards, certainly of the larger piece, had to come from the mill. A chisel, too, must have been brought into requisition in the process of mortising the cross brackets and the shoes to accommodate the deeply penetrating tenons of the posts; and again for tenoning the truss bar into these same posts. Either an auger or a hot iron could make the holes for the wooden pins which hold the structure together. To what extent a plane was called into requisition, one might hesitate to say. In any event, here are two essentially primitive, obviously homemade pieces, in which is manifest much thoroughness, but little of that joy in workmanship which leads a leisured craftsman to express his fancy in ornamental touches here and there. These tables are more than primitive in the sense that European peasant furniture is primitive; they represent the conscientious but mirthless effort of a pioneer who had no time to play — or even to think playfully.

Local versus Foreign Characteristics

THOSE who are interested in observing those minor characteristics which differentiate the workmanship of one country or community from that of another will doubtless

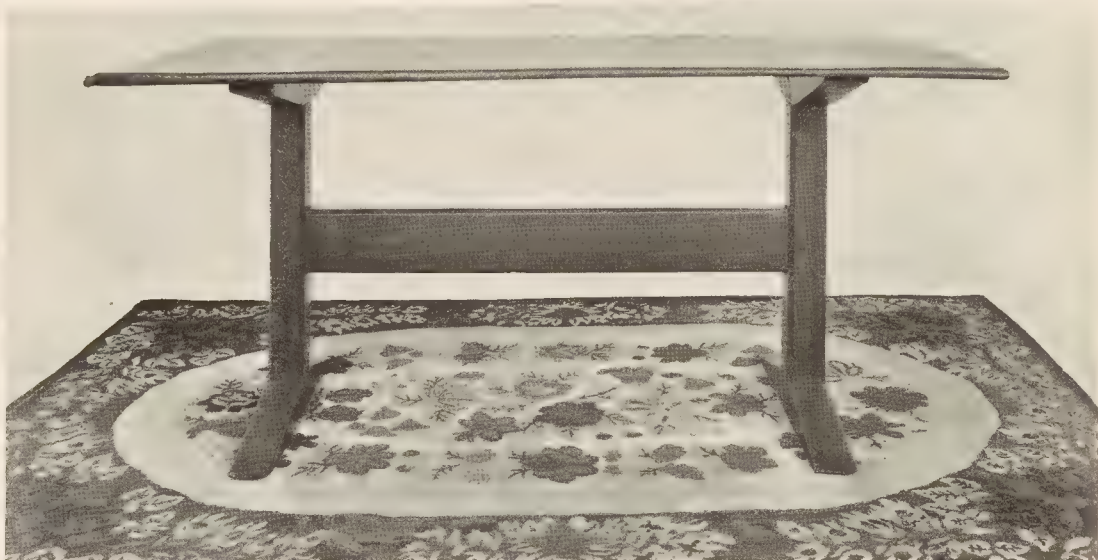
note that the top of the first table is pegged to the transverse supports, whereas Continental practice, in general, would be that of rabbeting anti-warping strips into the top and then pinning these strips to the table frame. Continental practice, further, would tend to carry the tenon of the truss bar well through the posts and to hold firm its protruding ends by means of wedges, rather than to cut off the tenons flush with the posts and to fasten them with small pins.

The top of Mr. LaFontaine's first table is a single pine board, thirty inches wide by more than sixty, long. As a precaution against warping or splitting and to provide an element of finish, a cleat has been nailed to each end of it. The frame, of beech and oak, offers dimensions as follows: the shoes are 24 inches long by $2\frac{3}{4}$ inches wide; the posts, from shoe to under side of transverse bracket, are 21 inches high; the cross section, $3\frac{1}{4}$ by $2\frac{3}{4}$ inches. The shoes and brackets are of the same size. The truss bar, from post to post, is 36 inches long, 5 inches wide, and $2\frac{3}{4}$ inches thick. All tenons are double pinned in their mortises. From the cavities, undulations, and other marks of uneven wear of the top, Mr. LaFontaine is inclined to believe that his table was used quite constantly for eating purposes by a family of about six persons during a long time of years.

The Second Table

THE second table was found somewhat later than the first, but within a mile of the latter's place of discovery. It is shown in its original state. The top, which measures $25\frac{1}{2}$ by 39 inches, is in two sections, a wide ship-joint having been used in fitting them together. The frame is pegged with three-quarter inch pins. Some nails have been subsequently added. The uprights are 3 inches square and are tenoned quite through brackets and shoes. These latter members are not identical in size, the shoes measuring 3 by 24 inches and the brackets, $2\frac{1}{4}$ by 25 inches. All edges of the frame are chamfered. Traces of a washed-out blue paint remain on the piece.

This table is so like the first as to suggest identity of



TRESTLE TABLE OF OAK, BEECH, AND PINE

workmanship. Yet, in some respects, it is the cruder of the two and more summarily put together. Its materials are more characteristic of Vermont than are the oak and beech of the first table, which, like the great chest of drawers from the same locality — pictured some time since in *ANTIQUES* — may have come from the lower Connecticut valley, and thus have served as a foreign model for one or more local adaptations.*

Gaudyware of Pennsylvania

JUST as English potters of the early nineteenth century were quick to perceive the special sensibilities of the Eng-

lish speaking population of the United States, so, likewise, were they quick to gauge the taste of the German inhabitants of Pennsylvania. For the one group they turned out their historical blue china, now widely known; and, in the majority of instances, they marked it. For the other, whose consciousness as Americans was, in the main, less easily stimulated than was a *sehnsucht* for the German homeland, they produced a tableware across whose surface sprawled flower forms in bright hues of red, blue, yellow, and green, such as were, and are, dear to the heart of the European peasant.

While this cheerful crockery was distributed somewhat generally along the Atlantic seaboard, it appears to have found widest acceptance among rural Pennsylvanians. Indeed, such quantities of this ware have been found in the German communities of the Keystone State as, in some quarters, to give rise to the belief that the ware itself is of Pennsylvania-German production.

For such belief there is, obviously, no actual foundation. Until the 1830's, those American homes which were not content with slip-covered clay, wood, and pewter dishes depended for their supplies of porcelain and fine earthenware mainly upon the factories of England.* The Pennsylvania-Germans were no exception to this rule. Today the English crockery of their particular choice is frequently spoken of as *gaudyware*, and forms the material of several interesting collections. As to the particular factory or factories from which this crockery was derived, however, there appears to be considerable doubt, though no very serious attempt has been made to classify different types according to their glazes and decorative styles.



TRESTLE TABLE OF MAPLE

*SEE *ANTIQUES*, Vol. X, p. 189.

*On this point the reader is referred to Spargo's *Early American Pottery and China*. Apparently various attempts were made in America, during the late eighteenth century and the early nineteenth, to produce fine earthenware. But their success was small.



DAVENPORT BOWL AND PITCHER WITH MARK

the bowl occurs the mark — here reproduced — of an incised anchor with the name *Davenport* stamped above it. The type of lettering and the form of anchor indicate a date for the set not far from the year 1800.

Here, of course, any Chinese or Japanese suggestion is quite lacking. The design is essentially peasant in its implications. But Davenport also made and marked various pieces decorated in red, blue, and gold, with the blue under the glaze and the red over it, after the manner of some of the gaudyware.

And there are still other candidates for a niche in the gaudy hall of fame. In the 1820's, or thereabouts, Rogers of Longport was producing gaily flowered cup plates painted in brilliant peasant styles;

and, later in the century, William Adams and Company of Tunstall were turning out a rural looking tableware bearing stenciled decorations. Others did likewise.

Who Made This Ware?

THE Attic is permitted here to reproduce a considerable group of gaudyware originally gathered by Wetherill P. Trout of Philadelphia, and now owned by C. P. Ray, Jr. of that city. Examination of the picture will make clear that, with the exception of two large bowls in the lower row, all these pieces bear a general family resemblance one to another; and that their various designs are broad imitations, probably in earthenware, of certain adaptations of Japanese Imari patterns such as were used on Crown Derby porcelain.

Very similar patterns occur on marked examples of *Mason's Stone China*. Again, Parke E. Edwards of Germantown, who has collected and studied this gaudyware for some years, writes that, in the Pennsylvania Museum, examples of ware similar to those owned by Mr. Ray are classified as "from Staffordshire, about the year 1820." In his own collection Mr. Edwards has similar pieces marked *Riley*, together with a large platter marked *stoneware*.

Many Patterns, Many Makers

It is reasonable to assume, therefore, that more than one English potter was seeking a Pennsylvania market for bright china. If, with this in mind, we re-examine Mr. Ray's collection, item by item, we begin to discern differences in the midst of a general resemblance. And these differences occur in the shapes of the pieces as well as in the character of their decorations. In the patterns of the large bowls of the lower row, for example, there is really no trace of Oriental influences.

Hart Richardson of Auburn, Maine, has suggested that Davenport may have been one of the English potters to contribute a share to the general gaiety of Mr. Ray's shelves. He has sent to the Attic the picture of a washbowl and pitcher, both of which are covered with a florid decoration in blue, green, brown, and yellow. On the bottom of



A CUPBOARD OF BRIGHT CHINAWARE

George Washington in Liverpool Ware

By ROBERT WARWICK BINGHAM

Illustrations from the collection of the Buffalo Historical Society

THE fourteen varieties of Washington jugs and plates, described and illustrated in this article, are from the

Spaulding collection of Liverpool and Staffordshire wares, consisting of what is commonly known as Anglo-American Historical china. This collection was a recent gift to the museum of the Buffalo Historical Society, which I have had the pleasure of classifying and installing in its new museum cases. The collection numbers, all told, about three hundred and fifty pieces and is extremely rich in Liverpool jugs and plates.*

DESCRIPTIONS

The octagonal plate of Figure 1 is an excellent example of the black-printed creamware of Liverpool. Here the transfer engraving depicts Washington, in the uniform of a general officer of the Revolutionary period, mounted on a prancing charger. Drawn up in the background, in parade formation, are his troops. The edge of this plate bears the following words, in large block type: *His Excellency Gen'l George Washington*. Verily a gracious piece for a patriot's table.

Of the well-known *Map* design, there are four examples in the collection, three jugs and a plate. The plate is black-printed creamware, ten inches in diameter (Fig. 2). The engraving shows a map of the original States, surmounted by an American flag composed of four presumably red stripes and three white, with the central figure of an eagle. From the clouds above, Fame sounds her trumpet, overseen by Minerva — though gossip reports his personal preference for Venus — records the words of Liberty, while Fortune stands blindfolded behind him. Pine trees, lofty sentinels of the new Republic, raise their heads in the background.

Pictured with this plate will be seen the smallest of the map jugs, five and one half inches in height, also black-printed creamware. The map here is identical with that in the plate. On the reverse of the jug, however, is emblazoned a poem surrounded by a symbolic frame of Industry, Music, Arts, and Liberty, surmounted by American flags and a ribbon bearing the word *Independence*. The following stanza certainly provided a key calculated to unlock the Yankee pocketbook:

As he tills your rich glebe, the old peasant shall tell,
While his bosom with Liberty glows,
How your Warren expired — how Montgomery fell,
And how Washington humbled your foes.

*For an extended and authoritative account of Liverpool wares in general, see the articles of P. Entwistle, F. R. A. I., in *ANTIQUES*, Vol. VIII, p. 276 and p. 356.

A *Map* jug with a rare engraving on the reverse is shown in Figure 3. The central item of this group is a brown-printed creamware jug, seven and three quarters inches in height. The obverse bears the *Map* engraving. The design

here pictured — on the reverse — is a portrait of Washington, in military uniform, flanked by Liberty, who, with broken chains at her feet, exclaims *My favorite son*. Opposite stands Justice indulging in inflated soliloquy to the following effect: *Deafness to the ear that will patiently hear and dumbness to the tongue that will utter a calumny against the immortal Washington*. The printing is in old script, with the long *s*. Beneath the portrait appear the words *Long live the President of the United States*. Two pine trees on either side finish this rare and interesting engraving.

The smaller of the two jugs shown in Figure 4 is a black-printed creamware specimen, nine inches in height. As may be seen from the photograph, the *Map* design is the same as those heretofore described, while the reverse bears the picture of the quaint and frolicsome *Jack Spritsail*. Jack, in true navy costume, and a damsel, in the dress of the period, occupy the foreground. In the immediate background is depicted a quaint, thatched cottage; while a ship flying the British flag rides at anchor in the harbor. The following boastful and rollicking poem enhances the joy of this curious engraving:

Ab how boldly in battle we charg'd on the foe
Let the Dutchman, the Frenchmen, Hispania all tell;
On a cruise in loves harbor when ardent we go.

Directly under the spout of the jug is a small transfer engraving of a ship's boat, manned by three sailors, in late eighteenth century seaman's costume. One is rowing, another appears in the stern of the boat, while the third stands amid ships with the soundings lead in his hand.

The other item in this group is a *Map* jug, ten inches in height, of black-printed creamware. The reverse bears the same print as the small *Map* jug in Figure 2; but, on the front, the heraldic eagle of the United States appears, with fifteen stars.

Two very interesting pieces are depicted in Figure 3. That on the right is a black-printed creamware jug, ten inches in height. It is illuminated with a bust portrait of Washington in military uniform, flanked by the figures of Justice and Liberty. An Indian, partly kneeling in the foreground, offers the palm of peace, while above the head of Washington hovers a cherub holding a circlet of thirteen stars framing the name *Washington*. Surrounding this engraving is a frame of ribbon bearing the names *New Hampshire, Massachusetts, Rhode Island, Connecticut, New York, New Jersey, Pennsylvania, Delaware, Maryland, Virginia, North Carolina, South Carolina, Georgia, Vermont, Kentucky*. Below each state shines a star; the whole frame being surmounted by the coat of arms of the United States.

The reverse of this jug bears the rare engraving showing Washington, in military uniform, with drawn sword in his hand. His right foot rests on the head of the British lion. On the hero's right, in the background, four soldiers are drawn



Fig. 1 — CREAMWARE OCTAGONAL PLATE (Liverpool)

Washington appears on the typical prancing hobby horse rescued by art for potentates and military heroes.



Fig. 2 — CREAMWARE GROUP (Liverpool)
(Left) Washington portrait crowned by Liberty.
(Center) Map plate.
(Right) Map jug.

up at attention, while in the background, to the left, a ship bearing the American flag rides at anchor in the harbor.

The print is framed with trophies of war and a ribbon bearing the prophetic inscription, *By virtue and valor we have freed our country, extended our commerce and laid the foundation of a great Empire.* The front of this jug is engraved with the heraldic eagle and fifteen stars.

The jug to the left in this same illustration is nine inches in height and bears a black-print engraving with its central object a monument to Washington. Here the President's portrait in military uniform is flanked by the words, *First in war, first in peace — first in fame, first in virtue.* In the shaft above the portrait appear the American eagle with liberty cap and thunder belts, and the words *Born 1732 — Died 1799.* At the foot of the shaft is the American flag guarded by the army, while America, as an Indian, bows her head in grief. To the left of the monument stands Fame, while to the right, a figure in clerical garb eulogizes the *Father of our country.* From the extreme right of the engraving the navy approaches to do homage. In the background of this extremely interesting composition, peace is symbolized by the plow, the church, and the ship in the harbor. The print is surrounded by the names of the thirteen original States.

The reverse side of this jug shows the *Plan of the City of Washington.* In this engraving Columbia and Britannia, with weapons at their feet, are examining the plan of the city. This specimen is also embellished with the heraldic eagle and thirteen stars. It is a signed product of the Herculaneum Pottery.

Returning to the jug on the left of the Map plate in Figure 2, we find a black-print creamware jug, eight and one half inches in height, of unusual design. The decoration is framed in a chain with stars and the names of the thirteen original States. Within this frame, and circled with a laurel wreath, appears a bust portrait of Washington, in military uniform, being crowned by Liberty. Above rides the coat of arms of the United States. This engraving bears the title *Washington crowned with laurels by Liberty.* The print is signed, *F. Morris Shelton.* On the opposite side of this jug the following verse is printed:

O, Liberty thou goddess
heavenly bright,
Profuse of bliss
and pregnant with delight.
Eternal pleasures
in thy presence reign
and smiling plenty leads
thy wanton train

This is framed within a ribbon chain with stars representing thirteen States.

Figure 5 pictures, to the right, the Apotheosis jug, eleven inches in height, and, as is the case with most of the creamware, the engraving is in black print. Here Washington is borne aloft by an angel and Time, while Liberty and America assume attitudes of grief. The print is partly surrounded by a frame of cherub heads, and the following inscriptions appear: *Sacred to the memory of Washington, Died Dec. 14, 1799, Age 68.* Below the engraving is the word *Apotheosis.* The opposite side of this specimen shows a ship in full sail, while the heraldic eagle with fifteen stars completes the design.

To the left of this illustration we find another Washington Monument jug, ten inches in height, printed in black, with the same design and inscriptions as those previously described. The reverse of this specimen displays the figures of Peace and Plenty leaning on a cartouche, within which appear the words, *Peace, Plenty and Independence.* Above, the eagle screams defiance from the cannon's breech. Weapons of war and the American flag with the eagle surrounded by stars in the field complete the design. The heraldic eagle with fifteen stars is again apparent.

One of the most interesting examples of Liverpool ware that I have had the pleasure of examining is illustrated in Figure 6. The design is in polychrome; the portraits shown are those of Samuel Adams and John Hancock, the latter wearing a coat of red. Above these portraits rises a monument to Washington, engraved with an urn inscribed *G. W.* and the words *Sacred to the memory of George Washington, who emancipated America from slavery and founded a Republic upon such just and reputable principles, that it will serve as a model, etc.* Below the portraits mentioned above are a beehive and the horn of plenty. Surrounding the entire print, and framing it, are the following inscriptions *The memory of Washington and the proscribed Patriots of America. Liberty, Virtue, Peace, Justice and Equality to all mankind.* Below this appears the verse:

Columbia's sons inspir'd by Freedom's flame
Live in the annals of immortal fame.

The central figure in the print on the reverse side of the jug is that of an American general, in uniform of the early nineteenth century, leaning on a cannon. In the background rides the shipping of commerce; to the right a farmer is plowing; while these words frame the print: *Success to America whose militia is better than standing armies. May its citizens emulate soldiers and its soldiers heroes.*

Below the print are the words:

While Justice is the throne to which we are bound to bend
Our country's rights and laws we ever will defend.



Fig. 3 — CREAMWARE GROUP (Liverpool)
(Left) Washington monument. Reverse shows the Plan of Washington.
(Center) Obverse of Map jug. Here Washington's portrait is flanked by the figures of Liberty and Justice.
(Right) Washington portrait. Reverse shows Washington with his foot resting on the head of the British lion.



Fig. 4—CREAMWARE MAP JUGS (*Liverpool*)

The reverse of that at the left shows Jack Spritsail and his sweetheart.

The reverse of the larger jug is the same as that of the diminutive specimen of Figure 2.



Fig. 5—CREAMWARE JUGS (*Liverpool*)

(Left) Washington Monument. Reverse shows Peace and Plenty. This reverse is pictured on the cover from a specimen in the collection of Mrs. Frederick V. Geier

(Right) Washington Monument. Reverse shows a ship.

The front of this jug displays a glorious heraldic eagle, in gold and color, with fifteen stars, and the inscription *Peace, commerce and honest friendship with all nations — Entangling alliances with none.*

Jefferson Anno Domini 1804.

The specimen at the left in Figure 7 is nine and one half inches in height, and, like most of the preceding jugs, black-printed. The engraving is similar in design and wording to the central jug in Figure 3, but the portrait and drawing are different. The portrait appears to be that of an older man. At the feet of Liberty are a book of laws and broken fetters, while in the background the pines are changed to American elms. The wording however is that of this jug. The reverse side of this jug is engraved with the well-known *Susan's Farewell*, wherein Susan, standing on the shore, waves



Fig. 6 — MEMORIAL JUG: COLORED DECORATION (Liverpool)

Samuel Adams and John Hancock, with emblems of husbandry and monument to Washington. Reverse shows an American military officer leaning on a cannon.

farewell to the fast disappearing ship that bears her loved one. Here sentiment is moved to tears by the printed words, *Adieu she cry'd and wav'd her lily hand.*

The other piece in this illustration is the more or less familiar Monument jug, bearing in black print the Washington monument, surrounded with willow trees, and the figure of America in tears. The inscriptions read, *A man without example, A patriot without reproach. Born February 11, 1732: Died December 14, 1799. Washington in Glory: America in tears.* The other side of this jug is ornamented with a colored print of a ship in full sail.

Other patriotic jugs were produced upon which the portrait of George Washington combined with that of General Lafayette. These jugs, however, were intended to commemorate the visit of Lafayette to America. They are later than the others, and properly belong in another classification.

In their endeavor to hold the American market, the English potters contributed an interesting historical series for the joy of later generations of collectors by appealing to patriotic sentiment. Not only Washington, but Adams, Hancock, Jefferson, Franklin, Lafayette, and the heroes of the War of 1812 came in for

their share of commercialized glory. But today the commercial aspect of the jugs is forgotten. These alluring creations, with their eulogistic verses, quaint engravings, and varied designs, constitute a lasting monument to the craft — as well as the guile — of Liverpool.



Fig. 7 — CREAMWARE JUGS (Liverpool)

(Left) Washington with Liberty and Justice. Reverse shows Susan's farewell. Thus were patriotism and romance agreeably blended.

(Right) Washington Monument. Reverse shows a ship in full sail.



Fig. 1 — ALSATIAN CHEST (close of sixteenth century)

This is a bourgeois type, with elaborate molded panels such as the peasant artisan imitated in paint.

Old Alsatian Marriage Chests

By ADOLPHE RIFF

Conservator at the Museums of Strasbourg, France

THERE is a distinction between the vineyard district at the foot of the Vosges — whose population was chiefly bourgeois — and the agricultural region of Alsace, the plain of the Rhine, whose land was peopled by peasants. In this agricultural district the peasant furniture, like all rustic furniture, was very modest. It generally consisted, in the living room, of a table, a few chairs, occasionally an armchair, a bed at the

end of an alcove, and, finally, a corner dresser and a chest.

While the table and chairs were usually of oak or walnut — that is, of hardwood — the rest of the furniture was made of pine. Ornaments of distinct and individual character, painted on wood, supplied the decoration for this pine furniture.*

The chest, which alone will engage our attention in this

*See the author's book, *L'art populaire en Alsace*, 1924.



Fig. 2 — ALSATIAN MARRIAGE CHEST (eighteenth century) Inscribed: *Anna Catharina Carbinerin 1780*

This and other types illustrated come from the neighborhood of Strasbourg, Hagenau and Weissenburg, in short, from northern Alsace, verging on the Palatinate. At this period even peasant chests were panelled; but elaborations of strap work were achieved with paint instead of moldings.

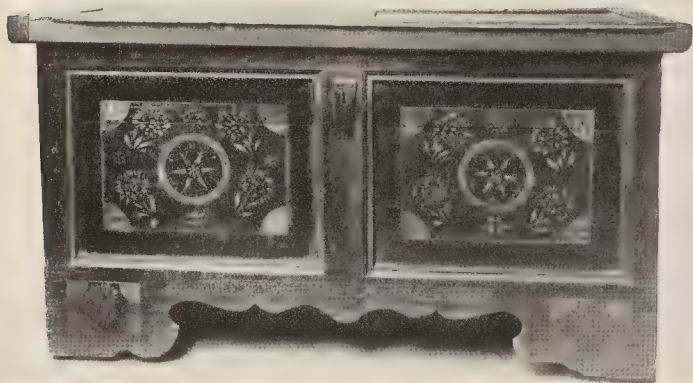


Fig. 3 — ALSATIAN MARRIAGE CHEST (1809)

Molded panels occur here, and the chest is supported on an elaborately scrolled base. Owned by the Musée Alsacien, Strasbourg, France.

study, plays an important part among articles of this rustic furniture; and, among the more well-to-do peasants, we find various examples of its use. It was employed for storing wearing apparel and all sorts of linen; for the chest of drawers so common today, was, at that time, unknown in the country.* The majority of these coffers date from the end of the eighteenth and the beginning of the nineteenth centuries — eras which made life easier for the Alsatian peasant in consequence of his emancipation by the French Revolution.

They were usually given as wedding presents, for, almost always, besides the name of the owner, they carry a date which can only be that of the marriage. The size of the coffers is about 1.30 m. in length by 1.70 m. in height and 0.60 m. in width. The lid, very heavy, works on hinges. At the chest ends occur two swinging handles of wrought iron for facilitating transportation. The keyhole is artistically framed with an iron plate.

Let us now examine certain pieces from our Alsatian Museum at Strasbourg, where

*It should be understood that the making of furniture was not a generally disseminated household art among the peasants, but a craft pursued by the local artisan, or artisans, who looked to the community for patronage. Both construction and painting of furniture were frequently handled by the same person.

the collections are especially devoted to popular art. Those dated 1780, 1809, 1849, and 1863 will permit us to study the evolution of the form and decoration of these coffers. The general form and the principle of the decoration remain similar, but we shall, nevertheless, meet with numerous variations according to the periods of production and the different villages where the pieces were made.

The most ancient chests emphasize the constructional parts by a solidly molded framework, in which are set flat panels of wood. Hence, both the front and the lid of an early chest present a certain relief. The chest itself frequently rests on a stand, whose front shows arrested curves. The ensemble of the piece is, from an architectural standpoint, well balanced (Figs. 1, 2, and 3).

In the later types we notice a simplification of construction. The molded frame disappears, and the large planks are simply adjusted solidly one to another, forming a single united surface. The supporting stand also disappears, and is replaced by simple crosspieces, or by four legs (Figs. 4 and 5).

The decoration, painted in

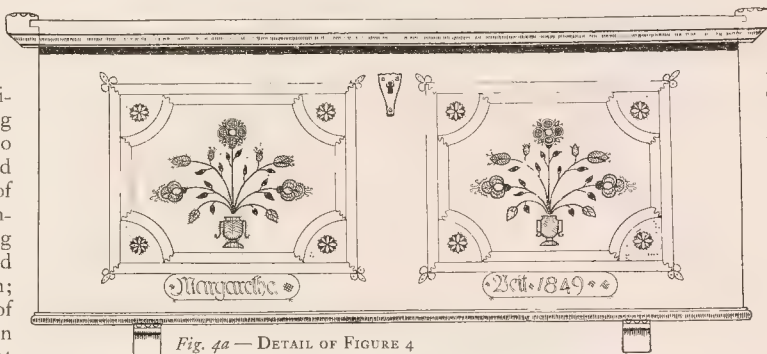


Fig. 4a — DETAIL OF FIGURE 4

While similar in general aspect to certain Pennsylvania chests, this example shows differences in construction which should make differentiation easy.



Fig. 4 — ALSATIAN MARRIAGE CHEST. (Inscribed: Margaretha Vert, 1849)

Painted panels have replaced molded types. A trestle foot or shoe appears in place of the earlier base.

Owned by the Musée Alsacien, Strasbourg, France.

vivid colors (white, black, green and red) on a brown, or red-brown, background, is composed of frameworks in the form of lozenges or rectangles, which enclose rustic motifs. These ornaments are not painted free-hand, but by means of a parchment stencil in which the shapes have been cut (Fig. 6). The composition of the front is repeated on the lid, where, however, the ornaments are readily effaced by hard usage. Above or below on the frontal board is found the inscription, carrying the name of the owner, and accompanied by a date.

From what type do these peasant chests proceed? As far as general form is concerned, certainly from bourgeois coffers. It must not be forgotten that the peasant's furniture is suggested by that of the town. The village artisan simplifies and adapts to his own special needs the town styles, thus giving them a special character, in which the sources of inspiration are, nevertheless, recognizable. The earlier peasant chests with molded frames, which we have just described, recall, indeed, the bourgeois coffers; but the molded lozenges of the latter are already replaced by painted ones. (Compare the handsome coffer of Figure 1.)

For the ornamentation, however, the village workman has abandoned the classical decoration of the bourgeois coffers — that is, the ornaments of Renaissance style — in favor of the usual subjects of popular art; animals, stylized flowers and bouquets (notably tulips and daisies), which are the ornaments found on all rustic art products, such as letters of baptism, embroideries, earthenware, brasses, and pewter.* To these subjects, which the artisan saw daily around him in nature, are added *purely geometrical ornaments*, such as six-petaled roses, stars, hearts, and the like.

These geometrical ornaments can be traced back to a very remote antiquity, and much has been written of their survival through the centuries and their appearance in countries very distant one from another. The six-petaled rose and similar motifs, which may be traced to representations of the solar disc, are obtained by drawing a circle and

dividing it with compasses — one of the simplest operations within the capacity of the artisan. This tracing with compasses is, in our opinion, the explanation of this very curious survival. *The workman simply continued to create and to use motifs without knowing their origin or their significance.**

The ornaments of popular art which we have just described, produced in numerous widely separated regions, cause the multi-colored Alsatian furniture to resemble the similar types from Switzerland, South Germany, and even from certain regions of Austria and Roumania. But in this domain Alsace presents its own special characteristics, as



Fig. 5 — ALSATIAN MARRIAGE CHEST. (Inscribed: Regina Meister, 1863)

Molded panels have disappeared and are replaced with painted forms. Legs have supplanted the scrolled base.

Owned by the Musée Alsacien Strasbourg, France

much in the form of pieces as in their decoration.

All Alsatian chests are distinguished, to a certain extent, by their proportions and their decoration, which latter avoids any overcharging of the piece — a principle inspired by the elegance of the French styles, which, from the eighteenth century onward, exercised a great and beneficent influence on decorative art in Alsace.

Our Alsatian coffers resemble the painted chests of the Pennsylvanian settlers, which have been described by Esther Stevens Frazer in *ANTIQUES* for August, 1925. It would be interesting to know if there were in that region also some settlers from Alsace, who would naturally have preserved their traditions. The name of Strasbourg (capital of Alsace) in Pennsylvania lends belief to

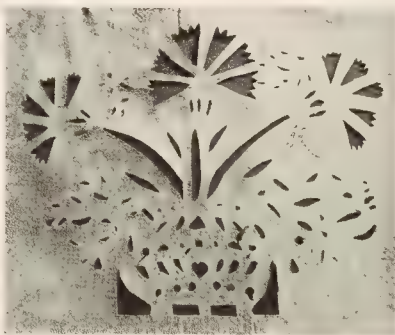


Fig. 6 — PARCHMENT STENCIL

Used for decoration of Alsatian marriage chests. Size 17 x 21 cm.

Owned by the Musée Alsacien Strasbourg, France.

this possibility.

Even as late as forty years ago painted furniture was still manufactured in Alsace. The custom has since completely disappeared. The peasants, better off than before, want to have furniture like that of the town-dwellers, and the village carpenters copy, as before, the bourgeois models; but nowadays in a servile manner, without adding that note of individual rustic art which constitutes the charm of the furniture of their ancestors.

*This is worth bearing in mind. The tendency to perceive an extraordinary and elaborate symbolism where none actually exists is a common failing of the sentimental observer. — THE EDITOR.

*See the author's *Les Étaines Strasbourgeois du 16^e au 19^e Siècle*, 1925.



Work & Design in Berlin

5.

Fig. 1 — BERLIN WOOL WORK PATTERN

In general, the Berlin wool work, or cross-stitch embroidery, encountered in the United States may be assigned to the mid-nineteenth century. The specific example may be earlier or later than 1850, but that date pretty well marks the high point of popularity for the art.

Berlin Wool Work

By LOUISE KARR

IN the cycle of things, speaking artistically, the Victorian era shows symptoms of coming into its own.

Thus we are noting in antique shops, and other places, specimens of the Berlin wool work that was so popular for chair and ottoman coverings, not to mention slippers, pin-cushions, small brackets, and other dangling things during the thirties, forties, fifties, and sixties of the last century — in fact until the influence of the Morris-Rosetti-Burne-Jones movement had bloomed as the English Art School of Needlework at South Kensington, with its new designs and its fresh variety of materials.

Exhibits of this late English work at the Centennial Exhibition at Philadelphia, in 1876, led Mrs. Candace Wheeler, of New York, to organize the Decorative Art Societies, and, somewhat later, to bring the general art movement typified by John Lafarge and Louis Tiffany, with their experiments in stained glass, into a business connection under the name of the *Associated Artists*. The magnitude of this post-centennial movement and the interest it excited completely overshadowed the vogue for the Victorian colored patterns and cross-stitch work, which, by that time, one must admit, had become mechanical and uninteresting.

Yet Mrs. Wheeler, it seems to me, hardly gives to Berlin work its reasonable due. In speaking of it, she says: "Those who in earlier times were devoted to fine embroidery solaced their idleness with this new work, i.e. Berlin wool work — certainly a poor substitute for the beautiful

embroidery of the preceding generation." But she admits that it had been "extensively used for coverings of screens, chairs, sofas, footstools, and the various specimens of household furniture made by workmen who had served with Adam, Chippendale, and Sheraton, and had brought books of patterns with them to the prosperous, growing market of the new world."

Nothing, however, could better exemplify Victorianism in handicrafts than this style of needlework — tapestry needlework, as it is called in the dictionary. True, its special feature, the blocked and colored pattern, was invented as early as 1804, but some years were required to bring the invention to practical usefulness. The inventor's name was Philipson; and, whether or not he was himself a Berliner, his invention was brought out in the Prussian capital, and it was a Berlin woman who saw its possibilities and who is to be credited with its rapidly spreading popularity.

This woman was Madam Wittich, the wife of a print and book seller. She was an ardent embroiderer, skilled in all the intricacies and difficulties of the art. On both counts she was in a position to launch the new idea. Madam Wittich realized that the art of embroidery was, in a way, degenerating; that myriads of average women were attempting to tread an aesthetic path that, in the past, had been reserved exclusively for gifted dames who enjoyed ample leisure, and who commanded unlimited means for obtaining costly materials, as well as patterns designed by acknowledged artists.

*Development of Embroidery in America, page 97.

Queens and great ladies, and the inmates of conventual retreats had their own designers. In fact, first rate artists not only designed and directed the early embroidery but engaged in it themselves. Louis XIV commanded his personal embroiderer, who fashioned the monarch's portrait after that painted by the great Lebrun, painter and head of the Gobelin Works. Often, too, the King deigned to wield the needle with his own august hands. We know, likewise, that, in England, there existed a great guild of embroiderers, one of the Livered Companies of London. But falling from this distinguished state, the art of embroidery was, in the early eighteen hundreds, becoming democratized. Fine designs were being replaced by inferior ones; comparatively unskilled fingers were attempting tasks formerly reserved for those trained and patient; haste was becoming an object.

The history of the decline and fall of pictured needlework need not be attempted here. It would call for a Gibbon of patience, ability, and discrimination to chant that melancholy lay. Suffice it, then, to say that the strange vagaries developing out of the so-called Stuart work, the vulgarized stump work, the utilization of patterns stamped on silk — parts to be worked over and parts left exposed — the working over of designs poorly sketched on cheap canvas, or over prints of the day pasted on felt or other cheap background — all these, to put the situation in a nutshell, implied much that was grotesque and tasteless. Apparently the reason lay in the lack of any means whereby skilled designers could provide subjects for the mass of the people who wished to occupy idle time with needlework. When, therefore, the astute Madam Wittich learned that, under Philipson's invention, a pattern might be blocked out, the number of its stitches exactly indicated,

and its colors clearly marked, she believed that she had found a method of popularizing a really artistic handicraft.

It was in 1810 that the invention came to the attention of Madam Wittich. The early patterns were crude, but under the influence of the new patroness, artists became interested, and presently some excellent work was being done in silks on fine canvas. And now Madam Wittich's husband, perceiving the commercial possibilities of the discovery, engaged competent artists to block out a series of copies of the notable paintings in European galleries, as well as to originate flower and conventionalized geometrical patterns on pointed paper. For some of these designs as much as forty pounds was paid — two hundred dollars

in our money — a large sum for the period.*

The especial characteristic of the Berlin patterns was the pointing or blocking of the stitches and colors on the pattern, thus freeing the worker from the necessity for having the design drawn or stamped on the canvas itself. The embroiderer was enabled to count the stitches and follow the colors on a plain canvas. Soon a canvas was made with parallel threads crossing a larger interval, and, after that, a blue vertical thread was inserted at intervals of five or ten stitches, both of these



Fig. 2 — BERLIN WOOL WORK PATTERN

Since each square of the design corresponded to a mesh in the canvas to be embroidered, no great difficulty was experienced in translating the original pattern into cross stitchery.

devices to assist in counting. Workers were advised, in taking off a large pattern, to begin in the centre, as then some trifling mistake in the counting off could be rectified without setting the whole work askew.

It seems that, up to 1831, the existence of Berlin patterns

*I have not been able to discover whether the Landseer and other English paintings of a romantic type, so widely copied in the Mid-Victorian era, were ever blocked off in these patterns. They may have been sketched or outlined in the older way; some of them, when worked in Berlin wools, dyed in England, in gros and petit point on fine canvas, have a pleasing, tapestry-like effect, when viewed from a distance. — L. K.

had been known to very few people in England, although those aids to artistry had long been utilized by German ladies of high rank, many of whom, it is said, obtained pin money by selling the completed embroideries. A few patterns, it is true, had been imported by London dealers, but, in 1831, they came to the attention of a Mr. Wilks, of Regent Street,* who immediately purchased all the good designs he could procure, and also made large purchases, both of patterns and of working materials direct from Berlin and Paris, and thus laid the foundation of the trade in England. He also imported from Paris a large selection of their best examples in tapestry. This Mrs. Owen tells us, and she further observes:

This fashionable tapestry work, certainly the most useful kind of ornamental needlework, seems quite to have usurped the place of the various other embroideries which have, from time to time, engrossed the leisure moments of the fair. It may be called mechanical, and so in a degree it certainly is, but there is infinitely more scope for fancy, taste, and even genius here than in any other of the large family of satin stitches and embroideries.

Yes, there is certainly room in worsted work for genius to exert itself — the genius of a painter in the selection and arrangement and combination of the colors and light and shade, etc. We do not mean in glaring arabesques, but in the landscapes and portraits.

Up to the last paragraph we may agree with Mrs. Owen, but taste questions her conclusions in regard to the subjects suited to wool embroidery work. Of course, we accept her objections to the glaring qualities, but, if Berlin embroidery is suited to any decorative form, it is peculiarly applicable to geometric patterns and equally inapplicable to portraiture or landscape or figure subjects.†

*Mrs. Henry Owen of Baker Street, *The Illuminated Book of Needlework*. Edited by the Countess of Wilton. Published by Bohn, London, 1847. Mrs. Owen states it to be her belief that hers is the first book on needlework ever written. She was, apparently, unaware of Shorleyker's *A Scholè House for the Needle*, printed in London in 1632, and of another work, published by James Boler and entitled *The Needle's Excellency*, whereof a twelfth edition appeared in 1640. It is prefaced by a lengthy poem in praise of the needle, by John Taylor. There are probably still others. — THE EDITOR.

†One of the chief artistic crimes of the Victorian era — in England, on the Continent, and, of course, in America — consisted in an almost complete indifference to the demands of the just relationship between material and design. The primitive craftsman unconsciously and inevitably adapts his design to the nature of his material. The tendency of decadent sophistication is to distort or

All tent stitch, both gros and petit point and cross-stitch, where the canvas is completely covered, has been called *tapestry needlework*, rather more correctly than, as today, *needlepoint*; but when this Berlin work came into vogue, the term *tapestry* seems to have been applied particularly to that special type of work. Added to the principal characteristic of Berlin embroidery, as described, namely, the pointed and colored pattern, there are two others. One is the kind and quality of the wool used. This wool differed greatly from the Old English and Netherlands wools hitherto used in tapestries and in worsted embroideries, both in its quality and in its manner of taking up the dyes. It was introduced into England about 1820 and was considered a great improvement on the old wiry, twisted

crewels (crewel, by the way, is a comparatively modern name for a very ancient product). Berlin wool is made from the fleece of the merino sheep, which fed in large herds on the plains of Saxony. It is the softest of all wools, being almost felt-like in quality, and it is so adhesive that the strands of a woven thread are disentangled with difficulty. We are familiar with this

disguise the nature of the material in the process of subjugating the latter to the caprices of design.

It rejoiced the Victorian era to utilize mosaic stone, colored glass, and embroidery wools in such a way as to approximate as closely as possible the effects achieved by oil painting. Technical stunts of this kind were viewed with vast admiration. The celebrated Miss Linwood who, at the tender age of thirteen years began to perpetrate embroideries, produced a woolly version

of Carlo Dolci's *Salvator Mundi*, for which, it was reported, the good lady refused the sum of three thousand guineas. Refusals of this kind are more frequent in report than in actuality; but the fact remains that Miss Linwood was one of the wonders of the art world of her day, and that some of her work — "in whose making she received no other assistance than that of having her needles threaded for her" — has since found museum sanctuary.

Today, while we should admit Miss Linwood's extraordinary industry and her very genuine technical skill, we should, doubtless, experience acute distress in contemplating the nature of their application. But Miss Linwood was a phenomenon of seventy-five years ago. The taste which she exemplified continued in the ascendant for some time after the good lady had been gathered into the blessed circle of her ancestors. That taste, indeed, continued to be, for a considerable period, increasingly partial to manifestations of art in which creative genius expressed itself chiefly in terms of mechanical dexterity. Less than fifty years ago, a celebrity's portrait, wriggled into recognizability with a Spencerian pen, could always be counted upon to collect an admiring crowd. And when an American sewing machine was perfected to the point of reproducing the *Sistine Madonna* in iron-fingered stitchery, the entire nation knelt in worship. — THE EDITOR.



Fig. 3 — BERLIN WOOL WORK PATTERN

This and the other original patterns here reproduced were picked up in New England. All of them bear the stamp of German firms.

wool today in many forms. It is called *zephyr*, and is especially valuable to us for knitted articles. The merino sheep is now raised in Australia, as well as in our own country.

Secondly, color.—When this wool was introduced, about 1820, it was washed and spun near the places of its production, and the hank yarn was sent to England or to Berlin to be dyed. German taste led to the use of more brilliant colors than were accepted in England, and they were very attractive to embroiderers. A pattern worked in the soft, thick, and brilliantly colored wools seemed infinitely more beautiful than one done in the older manner; and novelty added to its popularity.

The basic characteristic of the Berlin Work, the cross-stitch, is a very ancient stitch revived. It is the *opus-pulvinarium* of the ancients, — probably the earliest stitch known for use on a woven material. It is a logical stitch — thread passes thread at right angles, and the decorating thread is put over the joining. Work found in early tombs of Egypt, far antedating the written history of man, displays this stitch. It is said that the curtains of the tabernacle were similarly wrought. This seems probable, as the Hebrews learned their arts from the Egyptians. The Chinese have used cross-stitch for the centuries that have rolled up behind them, some of their work being on canvas so fine that only young children have the eyesight to execute it.

But, in the middle ages, and a little later, when tapestry needlework came to such exquisite perfection, in the times of Catherine de Medici, Jeanne d'Albret, Anne Boleyn, Queen Elizabeth, and Mary Stuart, the smoothness and fineness accomplished by the two tent stitches, *gros* and *petit point*, led to the latter being used almost to the exclusion of the older cross-stitch.*

Berlin work revived cross-stitch to wide uses, and came to be identified with it. Thus when Queen Victoria came to the throne, in 1837, cross-stitch had become the most fashionable fancy work in England and on the Continent. It is said that, by 1840, there were fourteen thousand patterns issued, and, as far as could be estimated, as many as twelve hundred girls and women were kept busy in coloring them. As to the number of those who bought and used the patterns, statis-

tics were not attempted, but it must have been very large.

The best Berlin work executed was for furniture covering in flower and conventionalized designs. Of this, immense quantities were turned out, even carpets being thus made. The material is very strong and durable and provided a bright decoration for the chairs, sofas, stools, and screens in the prevailing black walnut of the time. Women who never would have had the patience to work the old petit point did some very good things in Berlin wool. These were a bit coarse, it is true, but even, well colored, and strong. As Mrs. Wheeler, quoted above, has said, much of this embroidery was done in America. In some cases the old crewels were used, instead of the zephyrs, particularly when the canvas was basted on a cloth foundation, the pattern worked, and the guiding threads then drawn. These Berlin patterns, of course, could be used for crewels, silks, chenille, or beads, as desired. There was room for the exercise of individual taste in departing from the indicated colors, and, in many cases, an excellent mingling of tints was achieved.

We must admit, in closing, that the principle of this Berlin work was liable to abuse. The temptation was to make the patterns gaudy, the canvas coarse, and the subjects childish. Great numbers of copies of sacred subjects were put out. While some of these are interesting and valued as heirlooms, as a general rule, they cannot be called artistic. Nests of birds' eggs, tiny dogs, cats, and parrots, scenes

from Biblical history, and sentimental portraits seem hardly appropriate for seats of chairs and for footstool covers, and, when wrought in coarse wool, they are quite shocking substitutes for prints or paintings.

Perhaps this is not so much the fault of the principle, as of its application. Berlin wool work has its place in the evolution and democratization of needlework. Today any embroidery pattern may be stamped, by modern processes, directly on the canvas, and modern eyesight seems equal to working in *gros* point or *petit point** the designs that gifted artists supply, but anyone possessed of a really fine old embroidery, done by grandmother or great-grandmother in Berlin wool cross-stitch, may — not without reason — be viewed with envy.



Fig. 4 — HOLY FAMILY (c. 1850)

The working of religious subjects in cross-stitch for framing was viewed as evidence of both skill and piety. A great many such wool pictures were perpetrated. That they will ever be highly valued by critical collectors seems doubtful. Owned by L. E. Morier.

*The famous Syon Cope, dating from the thirteenth century, has part of its border done in cross-stitch. South Kensington Museum. Date, 1225.

*As the terms are used today, *petit point* and *gros point* are the two varieties of tent stitch. See ANTIQUES, Vol. II, p. 25.



Fig. 101—WALLIS FLAGONS
Tallest, 16" high.

European Continental Pewter

Part IV

The Pewter of Switzerland

By HOWARD HERSCHEL COTTERELL,* F. R. Hist. S.

IDENTIFICATION of pewter by distinctive features of form or decoration, and by marks—official or otherwise—has provided the theme for preceding chapters. Our attention must now be given to a more specialized consideration of the pewter of individual countries, commencing at the "Heart of Europe."

It will be readily understood that, from their very geographical position, the pewterers of the ancient political union of Switzerland have drawn their inspiration from types produced in surrounding countries. Hence, it is hardly going too far to say that none of the Swiss pewter types, as we know them today, are truly indigenous; all must be regarded as happy modifications of the types of other countries, so reshaped and improved, however, as fully to subscribe to national desire and sentiment, and thus to have become essentially Swiss. Nowhere else, therefore, is such a diversity of type to be found as among the twenty-three cantons of Switzerland, each of which has evolved its own particular forms. Yet there is unity even in this variety, for all these

different Swiss types lend themselves to very exact classification within a grand, national family.

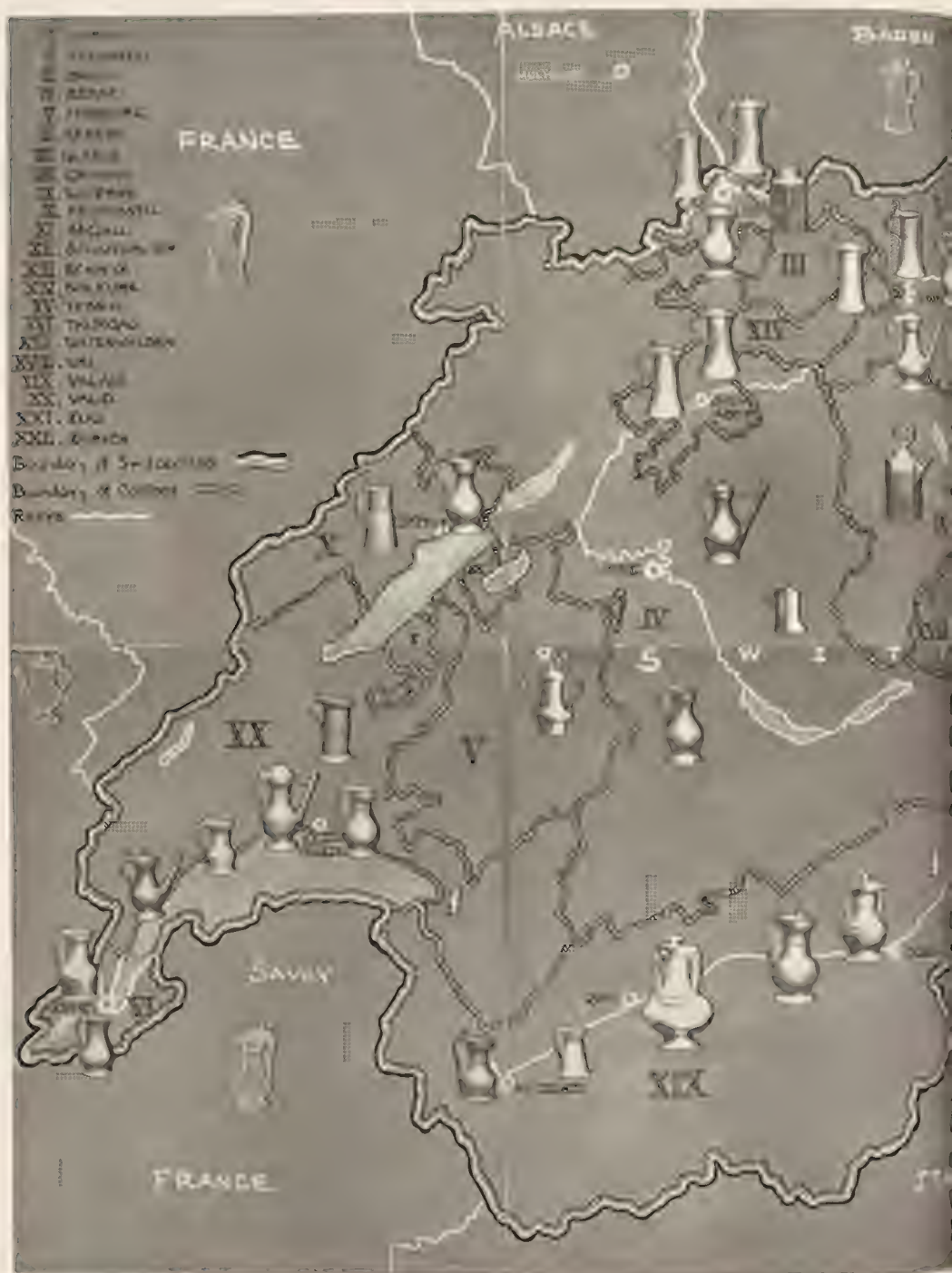
Gay and picturesque, they are yet a powerful rendering of the fundamental types adopted. Distinct and well-defined in all their details, heavily but well proportioned, and never gaudily decorated, they show the love of thoroughness and efficiency lodged in the minds of the proud Swiss mountaineers.

The accompanying *Pewter-map* of Switzerland, studiously prepared by Mr. Vetter specially for these notes, and based on the pre-war status, offers a ready key to the distribution to the various cantonal types, and, further, discloses the nature of the influences which surrounding countries must have exercised. On the west, we find modified French forms; whilst, in the east and north, German taste has prevailed; and Dutch ideas, possibly continuing the course of the Rhine, have provided the inspiration for several spouted flagons. The existence of this Dutch influence in Switzerland seems beyond all trace of doubt; it still lives in the popular names for certain furniture types. One also finds, as is but natural, certain hybrid styles wherein French and German ideas cross.



Fig. 75—SWISS FLAGON (fourteenth century)
True Gothic type. Built of strips of pewter.

*Continued from the May number of ANTIQUES. Copyright, 1927, by Howard Herschel Cotterell. All rights reserved.





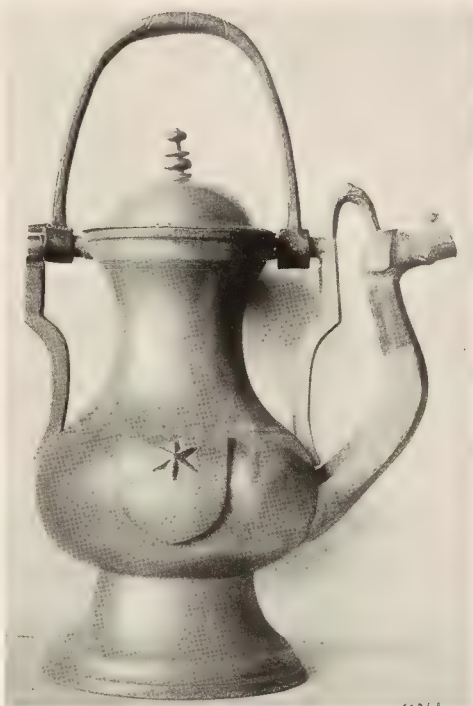


Fig. 76—COUNCIL FLAGON (c. 1500)

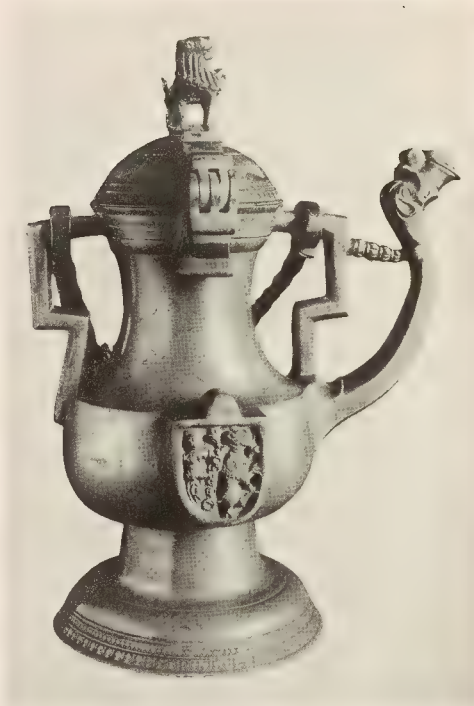


Fig. 77—COUNCIL FLAGON (sixteenth century)
Somewhat later than Figure 76.



The pen-and-ink decorations on this page are taken from Chinese porcelain wine-pots of the late sixteenth century, with contemporary silver mountings of English workmanship.



Fig. 78—FLAGONS (c. 1600)



The scarcity of pewter types in Ticino would seem to be accounted for by the preference of the Italian speaking inhabitants for earthenware vessels for storing and dispensing various liquids.

EVOLUTION OF THE FLAGON

Probably one of the earliest known pieces of pewter with a Swiss connection is the pure Gothic flagon illustrated in Figure 75. This wonderful piece, of polyhedrous construction, and with rudimentary Twin Acorn thumbpiece and Lion sejant knop on the lid, is now at the Aarau museum. It was found among the ruins of the Homburg castle (Aargau) destroyed by earthquake in 1356. It dates, therefore, in all probability from not later than the early fourteenth century.

Following this are shown, in Figures 76-79 five extremely interesting flagons known as *Cimaies*, *Stubenkannen* (hall flagons) or *Ratskannen* (council flagons). These pieces resemble nothing so much as early Chinese bronzes in their mighty, vigorous outlines. Partly primitive and partly Gothic, they are more wildly uncouth than contemporary German and French examples.

The flagon of Figure 76, some twenty-four inches in height, is, with that of Figure 79, in the Schweizerisches Landesmuseum at Zurich, by the courtesy of whose officials both are here reproduced. This first example, dating from about 1500, is quite primitive in every detail, with strong bell-shaped foot and simple domed lid. The arms are those of the Bubenber family, whose ruined castle still stands in the neighborhood of Berne. The flagon emanates from Spiez on the lake of Thun, and may well be a progeni-

tor of the later spouted Bernese flagons illustrated in the preceding chapter, modified by Dutch-Flemish influence. The iron stirrup handle is provided with a stop to prevent its falling against and denting the side of the flagon. These

early workmen left *nothing* to chance!

The flagon of Figure 77, which is from the Hirsbrunner collection, shows a somewhat later development. It is of the sixteenth century, and the arms are those of the town of Frauenfeld, the capital of Thurgau. It was the property of the *Gesellschaft der Constabler*, or *Constaffel*; i.e., the Club of the Constables, to which were admitted the clergy, nobility, and citizens of importance, and whose hall, or *stube*, was the hub of the city's social life — banquets, weddings, and general festivities being held there.

Figure 78 shows two similar flagons (*c. 1600*), from Payerne, in northern Vaud. One is not greatly surprised to find adherence to western Swiss detail, for the body and handle roughly agree with those of a Wallis flagon (*Figs. 46 and 48*). The rectangular section of the spout is exceptional, and it will be noted that, on account of the weight of these flagons when

full, and probably also from none too careful usage, the feet have become crushed down into a reverse, or saucer, form — evidence, if such be needed, of less solid construction than that indicated in the previous illustrations. These two examples are in the Payerne Museum.

The latest of the series (*Fig. 79*) is dated 1655 on the escutcheon. This example is from Stein, a town that still exists in all its mediaeval splendor near the spot where the Rhine leaves Lake Constance. Gothic feeling still lurks in the wrought-iron stirrup handle and in the



Fig. 79 — COUNCIL FLAGON (1655)
From Stein am Rhein.

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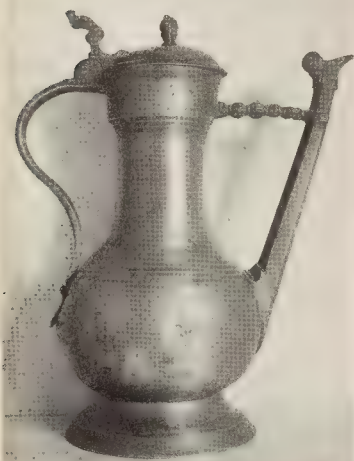


Fig. 80 — SPOUTED BERNESE FLAGON (seventeenth century)



Fig. 81 — SPOUTED BERNESE FLAGON (standard type)



Fig. 82—WINTERTHUR BULGENKANNE
(1667)
Made by A. Graf.

sistence of earlier ideas in this country.

To round off this outline of evolution, we may add Figures 80 and 81, showing two spouted Bernese flagons from the collection of Dr. Kurt Ruhmann of Vienna. Figure 80 represents a very rare seventeenth century specimen of that desirable type, whereas Figure 81 represents the ultimate rendering, which became nearly standard during the eighteenth century and the first half of the nineteenth.

BULGENKANNE

A typical and exclusively Swiss modification of the mediaeval canteen flask is the *Bulgenkanne*, *Ferriere*, or bulging can, a famous specimen of which adorns the remarkable pewter collection of the Schweizerisches Landesmuseum at Zurich (Fig. 82). To the body, which seems to be made of two porringer-shaped bowls soldered together, a foot is added; the chain, once intended for carrying during the march, is retained as an ornamental feature; and the cylindrical nozzle, with hinged lid and its thumbpiece in the shape of a mermaid, is where it joins the body, strengthened by the addition of a concave fillet, or collar, which gives to this member a helmet-like appearance, very effective in carrying out the armorial character of the whole. The height of this flagon is about eleven inches; and the arms, painted in bright colors on both sides and bearing the date 1667, are those of two Winterthur families probably united by a marriage.

Another treasure of this famous collection is a rare example of Swiss guild trophy in the form of a mediaeval jester's shoe (Fig. 83). This piece was made for the Boot-

makers of Zofingen in Aargau. The decoration is pure Renaissance in type, and the shoe rests on three dolphin feet. It is some twelve inches in length, and probably dates from the early seventeenth century.



Fig. 83—GUILD TROPHY (early seventeenth century)
Made for the Bootmakers of Zofingen in Aargau.

makers of Zofingen in Aargau. The decoration is pure Renaissance in type, and the shoe rests on three dolphin feet. It is some twelve inches in length, and probably dates from the early seventeenth century.

POLYHEDROUS WALLIS FLAGONS

We turn now to another beautiful type, the polyhedrous, quasi-Gothic variety of the Wallis flagons. A magnificent example from the fine collection of Fritz Bertram, of Chemnitz, is shown in Figure 84. This glorious piece, some seventeen inches in height, has a gargoylike dog's head on the lid, a chain handle, and Twin Pomegranate thumbpiece. Its date is c. 1650. It belonged to a Cooper's guild at Sion in Wallis (Valais).

Another example of this quaint variety of flagon is shown in Figure 85. It is nineteen inches high, with businesslike stirrup of pewter, double Ram's head thumbpiece and Ram's head crest. This piece is from the Landesmuseum at Zurich. We must observe the strong handle on both these latter pieces, for it is a sign that both were originally made thus extra capacious, and are not fraudulent combinations of the upper portion of an ordinary Wallis flagon and a newly-made lower one. And here I take the opportunity to warn my readers to beware of Wallis cans of

these types, which are frequently spurious.

Before leaving the subject of flagons, it will be well to turn back for a moment to the spouted examples illustrated in Figures 60-64. With the exception of that of Figure 60 (the Aargau type) each of these has its prototype *without* spout. But curiously enough, *always* with the spout-



Fig. 84—POLYHEDROUS WALLIS FLAGON
(c. 1650)



Fig. 85 — POLYHEDROUS WALLIS FLAGON (seventeenth century)

less variety, a flat heart-shaped lid is substituted for the domed one which appears on its spouted confrère.

The head-piece to this chapter (Fig. 101) shows a unique and quite wonderful series of chained Wallis flagons, the tallest some sixteen inches high. Figure 102 which forms the tail-piece shows a fine series of the Grisons type of wine-cans. For both pictures I have again levied on the Hirsbrunner Collection.

A BEER TANKARD

A Zurich beer tankard is illustrated in Figure 86. It bears the date 1813, but the style suggests an earlier period, a further instance of the persistence of type in Switzerland.

(To be continued)

IN RESUMÉ

In the last article I spoke, in connection with Figures 67-70, of the well-known Swiss wine-cans, but only in so far as they completed the series of spouted flagons.

These wine-cans are found both with fixed circular handles and with fall-down, decorated, bow-shaped handles, but — and I think I am correct in saying so — the latter always appear with a screw-on lid, never with what is known as the bayonet-catch type of lid. The latter, by the way, are sometimes provided with a locking device to insure against the catch's becoming disengaged at inopportune moments!

The spouts of these vessels were closed at the end, either by a little shield-shaped flap, which gives to them quite an ostrich-like appearance, or by a screw-cap attached, at times, to the spout by a chain. We also find these cans without spouts, both in the hexagonal and the *Glocken* or Bell shapes, both of which, either in the spouted or spoutless style, are found in Lucerne, St. Gall, Schaffhausen, and Zurich. In the Ticino, the Bell shape takes on a much plainer form.

The ones illustrated in the tail-piece to the present article are from Grisons, and show a beautiful modern adaptation of an old form; or, in the words of Mr. Vetter, "a neo-classical decoration on a quasi-Gothic body." The ones with the broad, spreading bases are of the early nineteenth century.

The varieties of these wine-cans are so many that an enormous collection could be formed without a semblance of duplication. A reference to the pewter-map will give some idea as to their distribution and as to the various cantonal types. In this map, also, it will be seen — from the skeleton sketches beyond the borderlines — that such types were not confined to Switzerland alone, but tended to spread into adjoining lands.



Fig. 86 — ZURICH TANKARD (1813)



Fig. 102 — GRISONS WINE-CANS

The Restoration of Early American Furniture*

Part II

Removing Old Finishes and Preparing for New Ones

By HENRY H. TAYLOR

WHEN we reach the point of removing old finishes from our early furniture, we must first consider whether or not we really do want to remove them. We shall, of course, find some pieces of furniture which have had one or many coats of varnish; but in such cases cleaning and smoothing are simple. Sometimes we may find pieces which have been stained in imitation of mahogany. Such examples are extremely hard to restore to anything like their proper color. Probably only after thorough scraping can the result be accomplished.

Perhaps we shall find a certain number of pieces which are original and intact in every way, and still have their original coats of finish. *We must distinguish between an original finish, which is likely to be merely a coat of red, dark green, or black paint, and superimposed finishes, which may consist of from two to fifteen coats of old paint and varnish put on at irregular periods during the career of the piece.*

PRESERVING THE OLD FINISH

If we can find a piece carrying its first single coat of paint and want to keep it as found, we need only to wash it gently with soap and water, and, when dry, rub it well with a mixture of one half turpentine and one half linseed oil. Washing will remove the old grime; the polish will restore the color, and give a dull gloss.

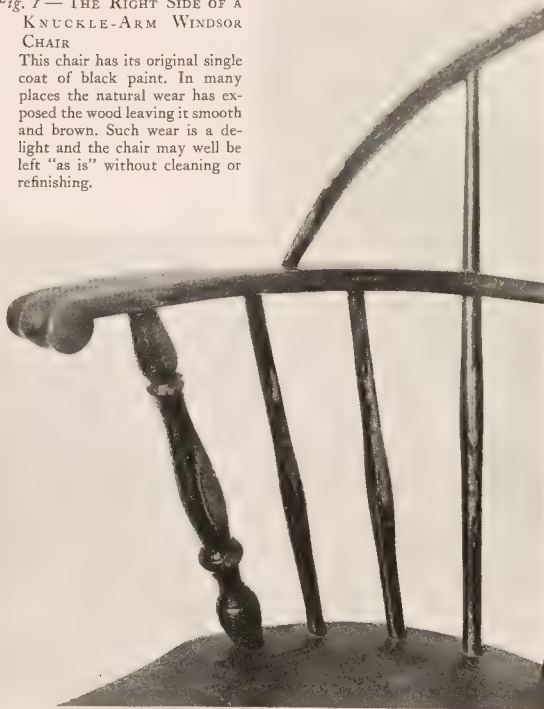
Let me next observe that a knife or sharp scraper should play no part in cleaning our early furniture. It removes not only the old paint or varnish but the outer surface of the wood, which, above everything, we want to save. In this outer surface dwell the evidences of age and use. A knife or scraper moves over the surface of turnings in a series of jumps, and leaves the surface warped and jagged. Modern turning-lathes have a speed of from two thousand to five thousand revolutions per minute; old turning-lathes ran slowly. When the old-time turner's curved chisel progressed over the slowly turning surface of a Windsor chair leg, or the leg of a tavern table, it left shallow spiral grooves running about the leg.

The plane was the tool used by old-time joiners for smoothing. Sandpaper was not known. The old planes had a blade with a slightly curved edge, so that each stroke left in the surface of the wood a wide, shallow, slightly rounded track. These plane marks

may often be seen on chest ends, drawer fronts, and table frames. All these marks of the turner's chisel and the plane are valuable evidences of old, slow, honest work. They are not found on reproductions. Severe scraping with a knife or scraper removes these marks and leaves the piece so treated much less desirable. "Scraping down" early furniture is quite as bad and quite as disastrous as buffing early silver and pewter.

Fig. 1 — THE RIGHT SIDE OF A KNUCKLE-ARM WINDSOR CHAIR

This chair has its original single coat of black paint. In many places the natural wear has exposed the wood leaving it smooth and brown. Such wear is a delight and the chair may well be left "as is" without cleaning or refinishing.



THE SOLVENTS FOR OLD FINISHES

When we are ready to clean our old furniture, whether entirely original or restored, there are three solvents whose uses we may consider, namely: *varnish remover, lye, and savogran.*

These three solvents are fiery compounds, and should be used with care and kept away from the users' eyes. A pair of thin rubber gloves saves the hands; and old clothing should be worn while any cleaning-off work is being done. Lye, particularly, will remove not only paint, but soles of shoes, finger nails, sections of skin, and trouser legs, as well.

None of these three solvents may be used outdoors on bright and windy days, when they dry so quickly as to be of slight avail. They may, however, be used in the open in dull, damp, and still weather.*

VARNISH REMOVER

Varnish remover is marketed under a number of different brands; but, as it is all made under the same patents, its composition and effect are virtually uniform. It comes in quart and gallon cans, and costs about three dollars per gallon.

Since it is very inflammable, its use near fire is to be avoided. Furthermore, when it is used in a small, closed room, its fumes will sometimes cause severe headache.

Varnish remover is rather slow in action, and it is expensive; but

*Much of my work has been done out-of-doors. Varnish remover is as conveniently applied in a cellar or attic as in any other place. But when it comes to splashing about with lye or savogran solutions, which require subsequent use of large quantities of water, the family garage offers the best facilities. In default of a garage, an old shed or barn will do. And, of course, under satisfactory weather conditions, all out-of-doors may be available. But here I would advise my readers that paint removers do not restrict their deadly appetites to paint. They consume grass and even weeds, root and branch. Their use on lawns, therefore, is not recommended.

*Continued from the May issue of ANTIQUES.

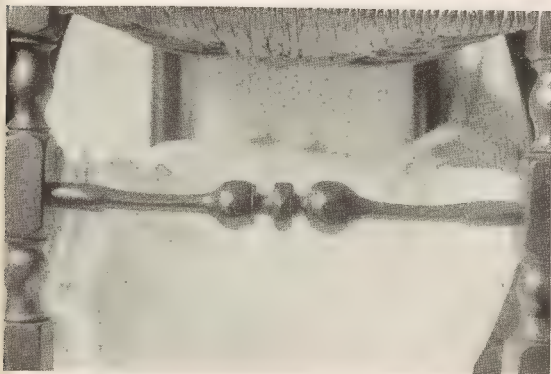


Fig. 2 — A WORN FRONT RUNG OF A MAPLE BANISTER-BACK CHAIR
Such a rung is covered with many tiny marks and scratches. If, with the scraper and coarse sandpaper, we remove these marks, we shall have lost one of the important evidences of age.

is really our best solvent, as it does not injure the wood, raise the grain, nor injure the glue. It leaves an entirely cleaned piece in fine condition for smoothing.

Its action is rather slow on old, thick, and hard paints. If, for instance, we are cleaning an old Windsor chair which carries five or six coats of flinty paint, we might easily use an entire gallon of remover, at three dollars, where one can of lye at fifteen cents would do the same work more quickly. Where glued restorations have been necessary, varnish remover does not loosen them by dissolving the glue. Whereas lye and savogran, because of their water content, will often produce just that unfortunate result.

APPLYING THE REMOVER

Apply varnish remover with an old brush, daubing the liquid thoroughly over the entire surface of the piece. Within fifteen minutes or half an hour the surface of the old paint will be softened and we may remove it with a dull putty knife. For wiping off turned sections, pieces of rough old burlap work well. Successive coats of varnish remover followed by the use of dull putty knife and burlap will eventually remove most of the old paint or finish. A clean brush and fresh varnish remover are now used for a final thorough application, which, in turn, is wiped off with clean burlap. The piece may now be wiped with a soft cloth soaked in wood or denatured alcohol, which will remove the last traces of color and varnish remover.

A piece covered with but a single coat of paint may be cleaned off with one or two applications of the remover, but pieces carrying many coats of hard paint may require as many as a dozen or more applications.

No move toward shellacking any piece which has been cleaned with varnish remover should be made under twenty-four hours, as this period allows the last traces of the remover to evaporate. Shellac applied too soon over traces of remover may later become white and discolored.

Whatever solvent is used in cleaning off furniture, great care should be taken to avoid spilling it about on the interiors of drawers or on any surface that was not originally finished. All drawers should be removed and a separate operation made of cleaning them. The under surfaces of table tops, the interiors of drawers, and the interiors and backs of cabinet pieces should have a fine, distinctive old-brown color, which only age produces. Any of the solvents mixed with finish and carelessly spilled over these beautiful old surfaces detracts from them.

The inside sections of a fine old cabinet piece are almost as interesting, to an expert collector, as are the outer surfaces.

LYE

Lye is a powerful, corrosive chemical, selling in most grocery stores at fifteen cents per can. Its action, when it is mixed with water is very rapid, and it is the cheapest available solvent. I should hesitate to advise any *general use* of lye in cleaning furniture, as it has a way of entering deeply into soft porous woods, sometimes discoloring and darkening them, and later working out through the final finish of shellac and wax, so as to turn them white.

Strong lye will burn wood and cause the surfaces of turnings when dry to show hundreds of small longitudinal cracks. The quality of lye will be demonstrated if we immerse a small block of wood in a strong solution for a few days. By the end of that time the wood will be reduced to a slimy pulp.

I have done considerable experimenting with the use of lye as a solvent, and have found it *least harmful to maple and hickory*. I have used it on some very heavily painted Windsor chairs and tavern tables with not bad results. I have also used it at times for starting the outer coats of paint on heavily painted furniture. After the start I have changed to varnish remover.

It would probably be sound advice to say *never use lye on oak, walnut, chestnut, and butternut, or other very porous open-grain woods. It should never be used on cherry, which it turns to a sickly reddish drab, and certainly not on mahogany, which it quite ruins.*

Lye may be mixed with rain water in varying strengths, using from one-eighth to one-half can of lye to one gallon of water.* It cannot be applied with a brush as it quickly destroys the bristles.

The solution may best be applied with a wooden handled cotton dish mop — such as may be purchased for ten cents. It may be dabbled about on the painted surfaces so as to keep them constantly moist. If this mop is occasionally rubbed in ordinary garden soil, the grit will help abrade the loosened paint.

The low price of lye allows its free use without much regard to economy, which must be considered when we are using the much more expensive varnish removers.

Lye mixed with water enters deeply into wood, and leaves a wet shiny film, which should be removed with a scrubbing brush and clean waters. Any piece cleaned with lye should be scrubbed *over and over again*, to bring forth every particle of the chemical from the cracks, jowls, seams, and pores of the wood. Any lack of thoroughness in washing with much clear water will later cause trouble under the final finish.

Lye raises the grain of wood and leaves a much rougher surface than does varnish remover, but it does pull refractory paints and stains out of the pores of the wood much more successfully than

*I usually mix lye, or savogran, solutions in a one gallon enamelware saucepan with a handle at the side. An old stone crock is as safe but less easily handled.

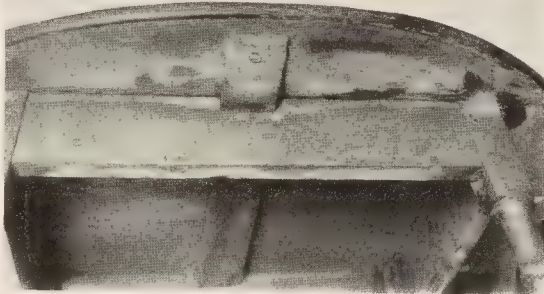


Fig. 3 — THE SIDE OF A MAPLE TAVERN TABLE
Some of the old white paint remains on the upper part of the frame and on the under surface of the top. Ordinarily these traces of old paint do not show, but they may serve as a sound note of authenticity.

does remover. After using varnish remover for hours on some particularly mean coat of old red paint, I have, at times, lost patience and descended to the use of lye. Lye will certainly start old paint as will nothing else.

But if we decide that we want to try lye on some heavily painted pieces of furniture, let the solution be not too strong, and the piece not too valuable.

I have used lye on many different pieces and expect to continue to so do, but I hesitate to recommend its general use for this reason — with varnish remover the amateur can do little damage to any piece, while with lye, improperly applied, he may accomplish a good deal of harm.

SAVOGRAN

Savogran is a fine white powder obtainable at most paint stores at about fifteen cents per pound. Its action, when mixed with water, is much slower than that of lye; it is not so corrosive; and is not so harmful to hands and clothing. It has an advantage over lye, in that it does not enter so deeply into the wood, nor raise and roughen surfaces as does lye.

It has the same power as lye to enter into the pores of wood and loosen and bring forth old paints and stains. Savogran will leave surfaces in better condition than lye, but not in so good condition as varnish remover. Savogran is rather slow in action, and any piece could probably be cleaned off more quickly with varnish remover than with savogran. Its cheapness is its chief recommendation.

A weak solution of savogran may be used in place of alcohol, after a piece is cleaned with varnish remover, to wash off the last traces of the remover and paints.

Savogran may safely be used on any of our native woods *except cherry*, which it seems to discolor. It may be safely used by the amateur or inexperienced finisher. He can not seriously damage either his furniture or himself with this solvent.

The correct solution strength of savogran is from one-quarter pound to one pound, mixed with one gallon of *hot* water.

Savogran may be applied, as is lye, with a cotton dish mop, or with a regular bristle paint brush. The directions for applying lye may be followed in the case of savogran. In the end the piece of furniture should be very thoroughly washed and scrubbed with plenty of clean water before being put away to dry.

Savogran will leave any piece on which it is used very light in color, as it has strong bleaching powers.

Whatever solvents we use, let us not be too particular in removing the last traces of old paint from certain parts of our furniture. In the deep turnings of Windsor chair legs and the legs of turned tables, a slight trace of red, green, or black paint is attractive and indicates authenticity. A bit of old paint left on the under side of table tops outside the frame does not show

when the table has been refinished and is in use; yet if the table is turned over for a close examination, this old paint will give a comfortable assurance of age. It is interesting to note how old, heavily painted Windsor chairs nearly always show splashes of the various colored paints on the under side of the seat, where the four legs are inserted. These careless splashes of paint will sometimes give us a complete lapped color card of the shades we may expect to find when the chair is cleaned off. We need not be too particular to clean off the paint from the top inch of Windsor chairs legs. This section does not show unless the chair

is turned over, when this old paint will mean to an expert that the legs are original and right.

Very thick paint is extremely hard and brittle. Paint applied within two or three years still retains some of its elasticity. Old paint, when scraped with a knife, comes away in tiny chips or powder, while very new paint will more likely come off in narrow ribbons or strips. It will be well to bear this difference in mind, as new paint is used to cover many replacements and restorations and to cover frauds of various kinds.

I have seen fraudulent butterfly tables that had been covered with three or four coats of various colors of paint, then partially cleaned with lye. The weakest point in such camouflage is that the new paint retains its elasticity for some time and will not delude the wise collector. Paint is the furniture doctor's best friend, and any piece which seems to have been recently painted should be carefully scrutinized before it is accepted.

FILLING CAVITIES AND SMOOTHING

After cleaning off our furniture we may find some bad nail or knot holes, cracks, or places which require filling in some way. This work should be done *after* cleaning off and before any smoothing work is commenced. For this work a new material called plastic wood has recently been placed on sale at many paint stores. It is, I think, a combination of wood pulp and some quick drying agent like ether. It dries very quickly and may be planed, sandpapered, or carved like wood. It dries very hard and strong and may be stained. This plastic wood seems superior in every way to putty or a mixture of very fine sawdust and glue which is sometimes used for filling.

Our furniture at this point needs smoothing — a treatment which will bring all its surfaces to a fine silky condition without obliterating the interesting evidences of age and use. So we arrive at the question of suitable abrasives. *Of these the only two worth consideration are sandpaper and steel wool.* Most finishers depend entirely on sandpaper, usually of the coarser grades. In passing by the aid of steel wool, they lose a very valuable ally.

SANDPAPER

Sandpaper comes in many degrees of coarseness and may be



Fig. 4 — THE MARKS OF THE TURNER'S CHISEL

A Windsor chair leg. These marks are the sign of work on old, slow lathes. If the leg had been tool-scraped, these fine old marks would have been quite obliterated.

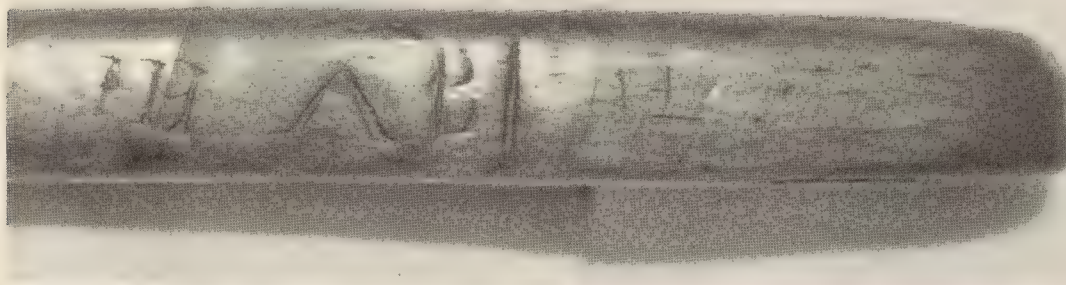


Fig. 5—INITIALS AND MARKS ON THE ARM OF A MAPLE BANISTER-BACK CHAIR

The owners of these initials are quite unknown to us, but their work is a voice from the past. Would not good taste incline us to save such interesting and personal touches, rather than to order their harsh removal?

purchased at any paint store. The better grades are made of a very tough paper, and are lasting and economical. These are my recommendations as to sandpaper surfaces:

No. 2 Sandpaper is too coarse for any favorable use on furniture.
No. 1 Sandpaper might at times be used on a very rough table top, but it is rather coarse.

No. 1/2 Sandpaper is a better grade for any rough operations.

No. 1/o }
No. 2/o } Sandpaper } are the sizes on which we shall depend for
No. 3/o } most of our work.

In using sandpaper we should always (except with the finest sizes) rub *with* the grain of the wood. Coarse sandpaper used across the grain scratches and mars the surface of the wood. Coarse grades of sandpaper naturally do their work very quickly; hence their common use, and hence the frequent sight of old furniture full of unpleasant marks and scratches under the final finish.

In our smoothing work, we may first use the coarse grades of sandpaper, afterwards using the finer ones. If ever in doubt, we may safely incline toward the finer grades. Much rubbing with these will produce beautiful results; little rubbing with the coarse sizes will work quite otherwise.

Sandpaper, being brittle and tearable, does not work well on turnings, where a sheet will go to pieces very quickly. Emery cloth, very similar to sandpaper except that it has a backing of cloth instead of paper, is very useful on deep turnings, and one sheet of it will outlast many sheets of sandpaper. The finer grades should be used.

STEEL WOOL

Steel wool is to be found at paint and hardware stores in one-quarter, one-half, and one pound packages, priced according to grades.

No. 1 is the coarsest we shall require for our furniture.

No. 0 is a finer type, and the one we shall most commonly use.

No. 00 is extremely fine and soft and may sometimes be used for a final rubbing if we want extreme smoothness.

Steel wool is used in small handfuls. An old leather glove should be worn during its application. If a glove is not worn, particles of steel wool will sometimes work into the hand, like splinters, and cause sores. Steel wool in use disintegrates into millions of tiny particles, which we must not allow to get into the eyes. This abrasive should not be used outdoors when the wind is blowing on account of this danger.

Steel wool works well on flat surfaces if they are not too rough or splintery. A handful wrapped about a turning and worked up and down and around the turning gives a fine smooth finish. The leg of a Windsor chair can be properly smoothed with steel wool in half the time required to do the same work with sandpaper.

Fine steel wool does not, in any way, impair the marks of the turner's chisel on old turnings, nor the old plane marks on flat surfaces. The finer grade may be worked in any direction, either *with* or *across* the grain; it leaves no scratches. Steel wool seems to work best on the harder woods and not so well on soft woods if they are at all rough. Such surfaces may best be smoothed with fine sandpaper.

Steel wool is an ideal abrasive for the amateur finisher. He may rub to his heart's content, knowing that the more he rubs the finer will be the surface of his furniture.

THE CABINET SCRAPER

Occasionally on flat surfaces which are badly stained, the help of a cabinet scraper will be needed. If this is used at all, it should be *very sharp*, and should be lightly handled, not with the intention of removing the surface of the wood. Neither should it be used to remove heavy coats of paint, such work being the proper task of a solvent.

The scraper is a very tricky tool. Unless very sharp, it will not work at all, and its proper sharpening is an art. If nicked, it leaves bad marks on flat surfaces. The work of the scraper in the hands of an expert is a delight to watch. If the amateur finisher desires to try the use of the scraper, he will do well to take some lessons in sharpening and manipulating.

Smoothing requires time. When it is done, the treated piece will show no marks of knife or sandpaper, and no keen edges will remain in deep turnings, or in cracks and joints. It may still show some faint traces of the old paints and stains.

If restorations have been necessary, they will now probably appear too light in color, but we shall attend to this in our refinishing.

If our piece of furniture is entirely original, it still plainly shows the truth. It has not been transformed into a piece which might as well stand in the workrooms of some factory producing good reproductions. It is without a question still an antique, and a glance at it establishes its status.

In the third article of this series, I shall take up from this point the problem of final finish of early furniture.

(To be concluded)

Ready Reference for Furniture Hardware, II

Drawings by Dorothy Miller Thormin

Photographs from original specimens in the private collection of Israel Sack

WHEN the eighteenth century was well under way, the drop-handle no more appeared. Furniture began to take on elaborate forms, in which curves played an important part. On the earliest eighteenth-century types, such as the highboy of Figure 6, the engraved back plate with light bail handle is appropriate. But such handles become heavier as the century progresses; the long tail of the back plate shrinks, and the fundamental form common to Chippendale furniture becomes dominant.

* * *

Of the brasses grouped on this page, any of the forms shown in the second, third and fourth rows of the centre group might, not improperly, be used on any one of the pieces of furniture

observation already made; use simple brass for simple pieces. On great numbers of straightforward Pennsylvania walnut chests of drawers, chests, and highboys of the mid-eighteenth century, and on plain mahogany specimens from New England, the simple bail handle with round or oval bolt escutcheons is largely used. It is always safe.

Brasses of the eighteenth century are relatively larger in scale than those of the previous century. Block-front pieces often carry very large pierced-pattern handles.

English furniture and some pieces of American origin of the mid-eighteenth century occasionally carry hardware quite in the French fashion and highly elaborate. Since consideration here of

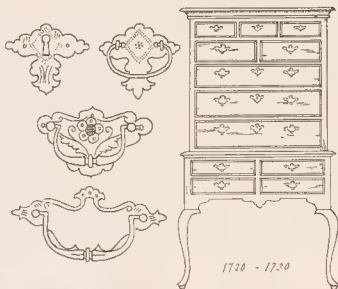


Figure 6

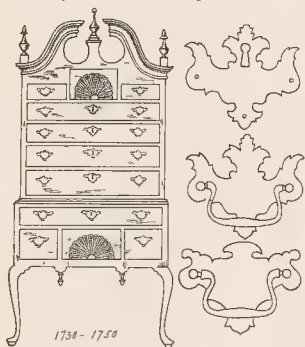


Figure 7

sketched, except that of Figure 6.

In this general connection, however, may be repeated an

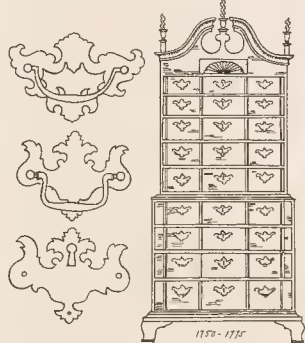


Figure 8

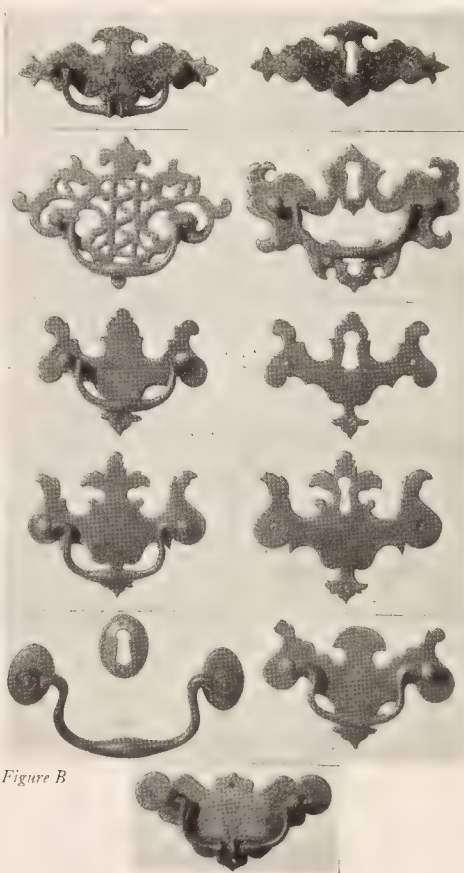


Figure B



Figure 9

such exceptional types would probably prove more confusing than helpful, it has not been attempted.



Figure 10

Shop Talk

By BONDOME

TO motor in midsummer through the blossom-brocaded countryside of England; from time to time, at the road's turning, to come upon the clustered somnolence of some ancient village—tiny, remote, forgotten—and, in the midst of it, an antique shop bulging beneath its overhang of moldering thatch with fascinating flotsam from the wrack of time; to venture through the inviting gloom of an open doorway, and, once within, to pry loose from the dustiest corner of the place its venerable custodian—be-spectacled, white of beard, brain rattling beneath black skull-cap like a podded bean in the tomb of Pharaoh; to filch his treasures for a song—bits of old lustre miraculously bright, brass implements whose hoary age is attested by still decipherable dates, prints—whole sets of them—depicting life as our eighteenth-century ancestors lived it, furniture upon which Queen Anne and even earlier monarchs graciously left their identifying initials; to—but why amplify a vision which in precisely such detail of glowing lineaments already monopolizes the mind's eye of nearly every beginning collector who is planning an initial overseas trip?

Alas, the iconoclast who shatters graven images is often far less hateful than he who shreds the cherished fabric of a dream. Having evoked a vision, I should feel surer of my popularity were I to affirm its veracity rather than to subject it to the sickening indignity of bombardment with the custard pies of distrust and doubt. But false visions often prove to be costly guides—particularly in the field of antiques. If I can save readers of this magazine something in both time and money, not so much by assuring them that there is no Santa Claus as by suggesting in what kind of chimneys is best to seek the old gentleman, perhaps I shall, in time, be forgiven for some preliminary chilling of romantic ardor.

Let me observe, therefore, first as to matters of season, that England's period of most perfect blooming is not mid-summer—as it should be to meet the educational schedules of the United States—but the month of May. It is in May that the hawthorn festoons each wayside hedge and garden close with chintzy blossoms, and that flowering lances—pink and white—thrust sharply heavenward through still verdure of horse-chestnuts. Even so early, too, those climbing roses whose cheeks have lain against warm walls suffuse gray stucco with their mounting color; and the golden cups of irises offer spendthrift temptation as recklessly beside meadow ditches as within walled gardens.

The lark wings skyward, dripping music as he flies; the monotonous glubbing of the cuckoo reiterates from the thicket. Towards noon, each day, the doors of taprooms swing invitingly ajar, and a tranquil, because confiding, thirst begins to permeate the human frame. Tourists at this time of the year are not so numerous as to be viewed either as nuisances or as fit and appropriate candidates for extortion. A four-penny beer entitles the pilgrim to audience with the master or mistress of the inn, and gives him entrée to various sacred apartments of the establishment, even to those adorned with stuffed and mounted specimens of the fishes reputed to be captivable in local waters.

There is an amplitude of public houses in England. They are as common as gasoline pumps in America; and, I surmise, serve a somewhat similar though more direct purpose in easing the asperities of the long highway. One might, in a sense, amuse himself by collecting rural English public houses—by sample only, of course. A basis of classification would not be difficult to establish. Trouble would lie chiefly in the circumstance that the majority of such places possess an outward allure which is seldom substantiated by a more intimate interior view, and that, after all, when

matched against the numerosity of English bars, no American human, however parched by constitutional abstinence, could hope to accomplish a really inclusive piece of work.

Between the transitory but exquisite perfections of Maytime and the perennial though perhaps deleterious satisfactions offered by convenient pubs, the countryside of England in the spring is to be recommended, irrespective of antiquarian considerations. If, however, antiques are the paramount issue, the traveler would best realize before he sets out that—whatever the season of the year—the purely rural districts of England will yield him little or nothing worthy of his attention: his business must be with the towns, and with towns of a rather special type.

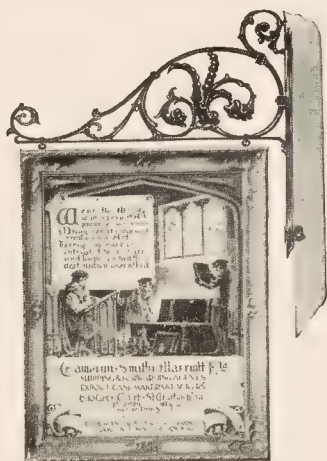
For this situation a fairly obvious reason exists. Distances in England are small compared with those in America. The antique business is far older; it boasts a larger proportion of experienced dealers, and is, accordingly, more highly organized than is the case in the United States. London is the great ocean toward which flow, inevitably, the streams of antiques from all parts of England. An item discovered in some out-of-the-way farmhouse and purchased by a "tapper"—the English equivalent of the American term "picker"—almost immediately moves from its source to the shop of an established dealer—probably in the nearest market town. If this town is not far from London, the next move of the item may be direct to the metropolis itself.

If, on the other hand, the town is remote from London, then progress becomes slower; the piece may gradually follow the lesser streams of trade into the larger ones, and, again, into those yet larger, till, unless picked up along the way, it finally reaches London.

If London with its suburban fringe is an antique ocean, there are, besides, various tributary great lakes and minor seas. One would, perhaps, like to think of the more picturesque and historically interesting towns of England as constituting such places of accumulation. But that is seldom the case, unless at some time a considerable measure of commercial enterprise has accompanied or followed the pursuit of learning or of religion. Wherever a ruined abbey occurs, there is likely to be in the neighborhood an antique shop; but the circumstance carries no assurance that the antiques themselves will be impressive. A rich old manufacturing city, on the other hand, however grimy and unromantic in outward aspect, is pretty likely to yield both antique shops and antiques that are worthy of consideration. Much the same thing is true of places long esteemed as the resort of fashion and the abode of retiring wealth. They, like the manufacturing towns, are still full of old family storehouses whose contents, year by year, trickle into the channels of trade.

In the antique business, of course, the individual is always more important than local circumstance. However favorable the territory, furniture and decorations do not collect themselves, and a dealer's enterprise is the long-time influence that counts. Some rather small and unimpressive communities harbor excellent and well stocked shops, though how anybody discovers most of them, except by accident, I do not understand.

The country antique shop in America, today, almost invariably has some picturesque feature to recommend it. Its English analogue is often a rather pitiful affair. It will display the items of the tourist's dreams: brass utensils, spoons, and ladles, door knockers, row upon row—fresh from the factories of Birmingham and bearing ancient dates, sets of foggy restrikes o



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sporting prints and satiric eighteenth-century engravings, swollen paper weights gaudy with vulgar imitations of the thousand flowered lenses of old, a hard boiled Toby or two recently sprung from a Staffordshire mold, a jumble of damaged porcelain — English and Chinese, four or five fragments of modern pewter — badly bent, various figurines — at their worst from Germany, at their best from France, perchance a grimy specimen of Berlin embroidery, a cracked potlid and an abandoned Britannia ware toast rack. Furniture may or may not appear. A child in full and complete possession of an original and un-restored equipment of adenoids is likely to be the only living thing discoverable in the neighborhood of this enticing display.

Some folk may believe that the hope of turning up an unexpected treasure will repay the effort expended in visiting such places. For my part, I cannot agree with them. There is pleasurable and — for the American dealer — profitable antique adventuring to be done in the shops of England. But an uncharted voyage undertaken with the notion of achieving accidental discovery will bring home the traveler either disillusioned or cargoed with unimaginable trash.

Current Books

Any book reviewed or mentioned in ANTIQUES may be purchased through this magazine

Address the Book Department

A SHORT HISTORY OF ITALIAN ART. By Adolfo Venturi. Translated by Edward Hutton. New York, The Macmillan Company, 1926. 376 pages, 300 illustrations. Price \$4.00.

THE author's monumental eight volume work on Italian art is known to students and scholars the world over. Since publication it has passed quite out of dealers' hands, and commands a high premium. Instead of reprinting the original work, Professor Venturi has wisely decided to condense it into a single volume. For English-speaking folk this abridged edition has been competently translated by Edward Hutton.

Within compass of three hundred and fifty pages, to review Italian architecture, sculpture, painting otherwise than in the most skeleton-like fashion would seem quite impossible. Yet that impossibility has been accomplished. Professor Venturi somehow maintains in this single volume all the sprightliness, the readability, and the excellence of proportion which characterized the larger work. More can hardly be said. For a short general treatise in its field, the book seems to us highly desirable.

THE SHIP MODEL BUILDER'S ASSISTANT. By Charles G. Davis, Naval Architect. Illustrated by the Author. Salem, Massachusetts. Marine Research Society, 1926. 275 pages. Price \$5.00.

THIS book has a double appeal — to the fastidious workman and to the general reader. For the amateur builder of ship models, it offers an exhaustive study of the structure and sailing gear of cargo and packet ships, from the bluff, blunt-bowed merchantmen of the early nineteenth century, built on man-o'-war lines, to the swift, graceful, sky-scraping clipperships of the two decades preceding the War between the States. The author has taken great pains with his text; infinite pains with the illustrations.

It is certainly not a book for a jack-of-all-trades nor for a boy with a toy tool-chest. Models of the perfection in dimensions and detail of standing gear which the author invites his readers to undertake can only be built by one with the eye and the hand and the artistic sensibility of a born cabinetmaker. He must have something of Donald Mackay's genius, coupled with a cunning in craftsmanship which Mackay probably never had. To such a man, who loves woodworking in minute spaces and in almost microscopical detail, the book will prove a source of delight and of practical usefulness.

But its interest — its value — is not for the model-builder

alone. The reader who knows nothing about ships will be captured by its historical passages. And then there is the importance of the work as an authority on the structure and rig of all three-masters that have sailed the seas since Nelson's day. The author even gives some space to a description of the special deck construction of the old slavers and the reason for it. The book may be safely recommended as a valuable contribution to the literature on the subject.

COLLECTOR'S GUIDE OF FLASKS AND BOTTLES. By Charles McMurray. Dayton, Ohio. Privately printed, 1927. 170 pages, 71 illustrations. Price \$10.00.

THIS is an unpretentious pocket check list, which — as the author states — after some five years of collecting he has prepared in order to assist others in the task of identifying various flasks, determining their provenance, and fixing their value. To this end he has illustrated 249 flasks of the so-called historical type, and perhaps 100 various flasks and bottles of other kinds. In the case of the patterned flasks he pictures both obverse and reverse; in all cases he offers a brief description of each item and indicates its probable source. The arrangement is by types, but an alphabetical index assists the process of reference.

Serious difficulties of photography have been encountered in the preparation of this work, as they must be wherever illustrations of patterned glass are attempted. A great deal of retouching has, in consequence, been necessitated; so that many of the final reproductions are little more than diagrammatic in aspect. There is no objection to this; but the beginning collector should be warned not to expect such strong contrasts between pattern and field in historic flasks as these pictures might lead him to look for.

The nomenclature used seems to be that generally accepted by bottle collectors. It would, however, seem advisable to use the correct term *phoenix* instead of *winged dragon* for the bird which, in number 112 of plate 28, rises from the ashes of the Baltimore Glass Company's warehouses and blithely chants the Latin motto *Resurgam*.

For the beginner who wishes to make a restricted collection of well-known types of bottles and flasks, Mr. McMurray's list will be helpful in establishing limits. Whether the veterans will agree with all his attributions is a question. In general, however, they represent common, if not prevailing opinion. There is no pretense of original research or of specifically individual opinion.

Accompanying the *Guide* is a vest pocket schedule of values of the different items listed. These values are, of course, no more than tentative approximations subject to considerable variation one way or another. Nevertheless, a good many persons will find their publication at least helpful.

THE DOMESTIC ARCHITECTURE OF THE EARLY AMERICAN REPUBLIC: The Greek Revival. By Howard Major, A. I. A. With a Frontispiece in Colour and 256 Illustrations. Philadelphia & London, J. B. Lippincott Company, 1926. Price, \$15.00.

THIS book deals with the architectural manifestations of that outburst of neoclassicism which was epidemic in the United States during the first thirty-five years of the nation's history. The most abiding effects of the craze are to be seen in the ridiculous nomenclature that was bestowed upon the newly-organized communities that rose upon the rude settlements of the pioneers.

An earnest traveller, posting through central New York, happily blind, and with his other faculties, save his hearing, dulled by an opiate, might well imagine himself to be following in the footsteps of Agamemnon or Ulysses. We forget just what Governor of the Empire State pockmarked the map of that august commonwealth with the names of Syracuse, Troy, Ithaca, Utica, Palmyra, and a dozen other places filched from a Greek history. But the curious mental twist that caused ordinarily rational human beings to dub obscure and frequently dismal hamlets with the great names of the ancient world was not confined to the inhabitants of New York. Have we not Hannibal and Carthage in Missouri? And Athens and Rome in Georgia? Did

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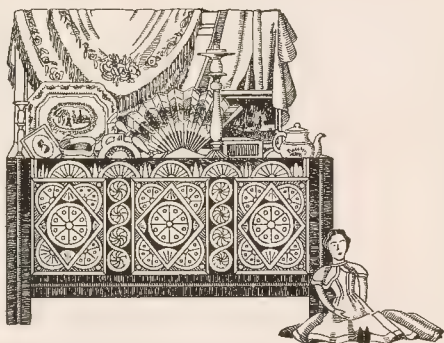
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the practice of calling dogs Pompey and Caesar and Nero also have its origin in this neoclassic rage? Were there dogs with such names previous to the American Revolution? An interesting question.

Mr. Major in his sumptuous volume, treats of one phase of the "Greek Revival" — its effect upon the domestic architecture of the young United States. In the first enthusiasm of those who cultivated the new vogue, private residences were put up of the exact, rigid lines of Greek temples — even to the plumbing, it is safe to say! The style, admirable for buildings of a public character like the Madeleine or the New York Sub-Treasury, was wholly unsuited to American domestic architecture; indeed, to domestic architecture anywhere, but particularly in the climate of the northern United States. Hence it was soon modified for residential purposes to conform to the prevailing harshness or softness of the local type of weather, so that we see in New England a style of departure from the original very different from that which developed in the South. In the South, indeed, the modified Greek has reached something very near perfection in its adaptation of form to comfortable living; in the North it is often stately, but one is always inclined to query whether those second-story rooms high up behind the columns of the portico are not cheerless habitations conducting to the hypochondria of their inmates.

The great value of Mr. Major's work is the lavishness with which the text is illustrated. Apart from the ninety-four photographic reproductions which embellish the type forms there are 168 full page plates — one in color — pictures of representative residences in all parts of the country east of the Mississippi.

EARLY AMERICAN INNS AND TAVERNS. By Elise Lathrop. New York, Robert M. McBride & Company, 1926. XXI + 365 pages; 90 illustrations. Price, \$5.00.

THE pleasure that we have in old inns is due, in great measure, to the large place that they occupy in literature, particularly in the novels of Scott and Dickens — yes, and those of Hardy. An inn always makes an acceptable scene for a stirring chapter, and the reader who likes good fare — and what reader does not — is captivated by appetizing allusions to the genial liquors, the pasties, the beefsteak pies, and what not, with which the landlord regales his guests. Even if the old inns of stagecoach days were not all good, it is the custom to think of them kindly, as we think of our departed great-grandparents, as possessing qualities which their present successors, whether inns or humans, lack.

If American inns have never played as large a part in fiction as those of the old country, they are rich in historic associations, and that is the next best thing to a purely imaginative reputation for good beds and good fare. It is the historic aspect of American inns which forms the subject of this book. The author has been inspired not so much by quality of entertainment as with a desire to compile an accurate record of history. To that end she has traveled extensively up and down the Atlantic seaboard and along the ancient, inland turnpikes as far as the western bank of the Mississippi, jotting down descriptions, examining records of ownership, taking photographs of those establishments which have survived a century or more of vicissitude, and locating the sites of those which have disappeared.

Since it has been necessary to set a definite period to the term "old," the book describes no inn of the eastern and southern sections of the country that boasts less than a hundred years. In the more recently settled districts, the age limit is fixed at approximately seventy-five years. Thus, she leaves out California, because the California state historian says that, to the best of his knowledge, not a single old inn survives in that state. In all that region, which was formerly under the rule of Spain, travelers usually found lodging in the monastery and hacienda — not infrequently in the calaboose.

In her travels through the old states of the Atlantic coast, the author has apparently not overlooked a single tavern or inn at which Washington stopped, either during his campaigning or in

the course of his progresses as President of the young Republic.

Following a general description of the condition and furnishings of the old inns that are still maintained or are preserved as memorials, the author gives a list of all those, of any pretension, which hark back to the Colonial and early Republican periods. The illustrations are abundant and excellent; and some of the inns pictured are here for the first time rescued from the oblivion that soon or late overtakes all old things, even those associated with good sleep and good eating.

To one patent error in the book attention should be directed. The author states that the old Wayside Inn at Sudbury was built in 1820 on the site of an earlier hostelry. Had she written 1720 instead of 1820, she would have been more nearly correct. As to the exact date of the building, information appears to be lacking. The gambrel roof of the central structure suggests some year subsequent to 1750; but not so late as 1800. Beneath its broad shelter are doubtless elements of framing which belong to the days of Queen Anne.

THE QUEST OF THE PERFECT BOOK. By William Dana Orcutt. Boston, Little, Brown and Company, 1926. 316 pages; 85 illustrations. Price \$5.00.

IT is perhaps not quite just to say of Mr. Orcutt that he is less interested in the human side of authorship than he is in the physical side of books. There are pages and pages in this volume which give the reader bright, fresh glimpses of George Bernard Shaw, Maurice Hewlett, Mrs. Mary Baker Eddy, and His Holiness the Pope. Nevertheless, Mr. Orcutt's deepest affections centre on exquisite typography, parchments, illuminations, and bindings. And he imparts his profound knowledge of perfect bookmaking in a style as humanistic as the old Italian scripts that he has studied to such good purpose.

We doubt whether any of the many novels he has written can match in absorbing interest his opening chapter in this work, in which he describes the journeyings and delightful labors that formed the basis of his designs for his "humanistic type," which is as close as any type can ever get to the hand-lettering of the Middle Ages. In this type pattern he introduced the innovation of having several characters for certain letters that are repeated most frequently. Thus, the *e*'s, the *h*'s, the *m*'s in a font, as the reader may see in the specimen page, disclose those minute variations that would be found in even the most painstaking script, variations which give the page character.

The chapters which follow this, on *The Kingdom of Books*, *Friends Through Type*, *The Lure of Illumination*, and so on, which must be like meat and drink to the confirmed typologist, have also their special fascination for the lay reader. The book is richly illustrated with examples of mediaeval scripts and types, illuminations and bindings. The frontispiece, a page from Queen Mary's *Psalter*, is in color.

COLLECTING HOOKED RUGS. By Elizabeth Waugh and Edith Foley. New York and London, The Century Company, 1927. 140 + xi pages, 41 plates. Price \$2.50.

HANDMADE RUGS. By Ella Shannon Bowles. Boston, Little, Brown, and Company, 1927. An *Atlantic Monthly Press* publication. 205 pages, 35 plates. Price \$3.00.

HERE are two books whose virtually simultaneous publication invites almost inevitable comparison. Both are the work of women who have given a good deal of time to the actual collecting, repairing, and making of rugs of one kind and another, and who, accordingly, are offering first-hand information to their readers.

Mrs. Waugh confines her consideration to hooked rugs, which she very properly believes to constitute a genuine American folk art. Like other writers on the topic, she concerns herself with the history of hooked rugs, their design, their materials, and, then, with their decorative importance and the technique of their making.

We cannot entirely agree with Mrs. Waugh's inferences as to the age or origin of hooked rugs, or with her judgment as to the tests for originality of design. In one instance (p. 16) she has, we

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believe, been too eager to read as an actual date 1784 what may be no more than the numerals 1, 2, 3, 4, appended to an alphabet border. The nature of the design seems to contradict the possibility of an early date, and the numerals are far from clear. If certain parts of the book, however, are taken with a grain of salt, the rest will be found both helpful and interesting.

Mrs. Bowles, in a work no larger than that of Mrs. Waugh, discusses the entire subject of handmade rugs. Besides offering the results of her own experience and observation, she has gone carefully through all the available literature of the subject and has generously acknowledged her obligation. She has, we believe, come nearer to presenting a clear, unprejudiced, and safely tenable consideration of handmade rugs — including hooked — than any one who has previously written on the subject.

As for rug varieties, Mrs. Bowles tells us of braided rugs, knitted rugs, crocheted rugs, patchwork rugs, button rugs, cross-stitch rugs, woven rugs, and embroidered carpets.

She includes, likewise, some valuable information concerning dyeing, after the old fashioned manner, and concerning the actual technique of making.

The two latest additions to the literature of American rugs here noted cover the subject with sufficient completeness and accuracy to satisfy the requirements of collectors and makers for some little time to come. Mrs. Bowles' work is particularly welcome because it so competently broadens the field both of present knowledge and of future interest.

RECEIVED FOR REVIEW

MISCELLANEOUS

ARTISTS AND CRAFTSMEN OF ESSEX COUNTY. By Henry Wyckoff Belknap. Salem, Massachusetts, Essex Institute, 1927. Price \$3.00.

Questions and Answers

Questions for answers in this column should be written clearly on one side of the paper only, and should be addressed to the Queries Editor.

All descriptions of objects needing classification or attribution should include exact details of size, color, material, and derivation, and should, if possible, be accompanied by photographs. All proper names quoted should be printed in capital letters to facilitate identification.

Answers by mail cannot be undertaken, but photographs and other illustrated material needed for identification will be returned when stamps are supplied.

Attempts at valuation ANTIQUES considers outside its province.

346. R. W., *New York*, sends an interesting clock query. The family owns a tall clock which carries a label thus inscribed:

Lawrence Ash — at the Arch, Dial and Two Watches on the West side of Front St. two doors from the corner of Market St., Philadelphia, Pa.

It is dated *September the 6, 1765*.

Has anyone information about this clockmaker?

347. W. J. H., *Connecticut*, is the owner of andirons. On each of the pair is stamped R. WITTINGHAM, N. YORK. Has anyone information about this maker?

348. E. A. S., *New York*, asks information regarding William Dunn of Islington, a clock maker.

In his *Old Clocks and Watches and Their Makers*, F. J. Britter lists William Dunn of Islington Green as working in 1835.

349. D. F. J., *New Jersey*, asks information regarding a curious jug.

It is a piece of glazed pottery, about sixteen inches in diameter, in the form of a ring or large doughnut, and, for filling, has a small neck, about an inch long.

He calls this bottle a *Harvester's Jug*, and suggests that in its prime it was filled with whiskey and carried as a collar around the neck of the harvester while cradling grain.

We are unable to confirm the above suggestions with regard to the precise use of this type of jug, but we can say that it was a fairly common product of some of the New Jersey potteries during the first half of the nineteenth century, and even at a later date.

350. L. W. B., *Massachusetts*, the owner of a nine and one-half inch pewter plate, seeks help in the identification of its maker.

The touch is obliterated except for two straight pillars on either side. The hallmark is described as follows: the first block contains the initials S. C.; the other three blocks are exact duplicates of the corresponding blocks of the hallmark of William Kirby. Can anyone offer assistance here?

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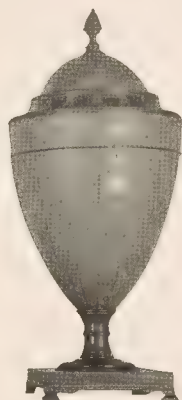
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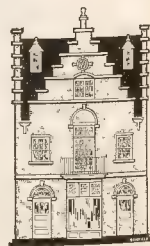
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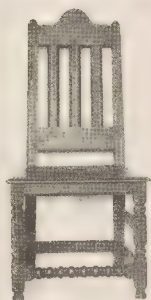
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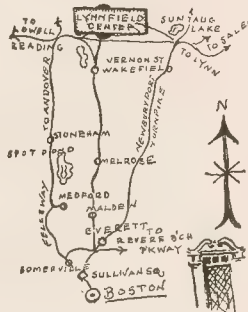
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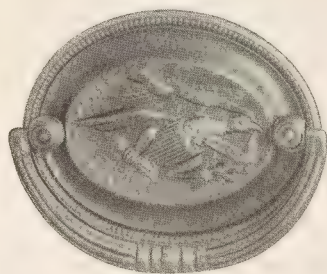
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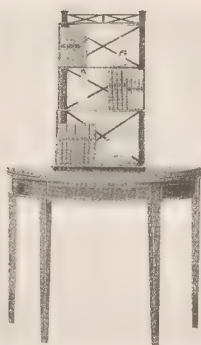
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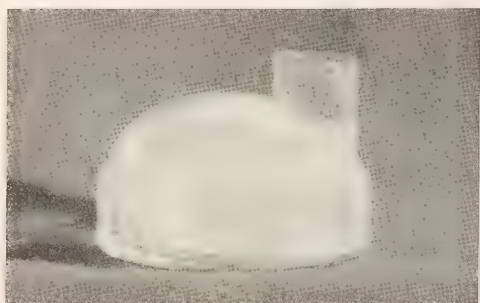


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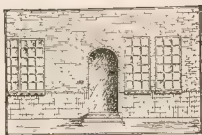


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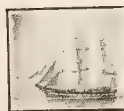
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For the month of July we are offering three fine slant-top desks—the first, in cherry with curly maple front and interior, the second, in cherry with curly maple front and mahogany interior, the third, a fine small-type desk, in solid cherry with an inlaid interior; two original one-piece grist stones, ten inches thick by forty-five inches in diameter; also a fine collection bought from the old homes of the Keystone State including four-post beds in maple, curly maple, and cherry, and many other pieces that belong in an excellent collection of early American antiques.

We are located on the Easton Highway, two miles north of Doylestown, twenty-six miles north of Philadelphia, and ninety miles from New York.

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MATTAPOISETT, MASS.

John Elliott mirror, labeled; courting mirror in original box; Sheraton dressing mirror; Chipendale mirror; fine sea chest with old becketts; sea captain's liqueur chest with beautifully engraved glasses; signed grandfather clock in pine; some good Currier prints; Le Blond ovals; old portraits and silhouettes; historical blue Staffordshire; a full line of furniture, china, glass, and fabrics.

Collectors Pieces

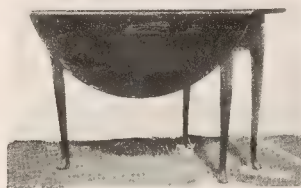


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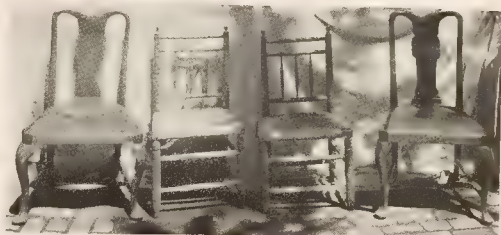
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chairs.
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cherry low-post bed, turned cuff, large acorn tops on posts, 4 feet 9 inches
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heavy, ten-paneled, blood ruby Bohemian wedding goblets with ten-
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flowers, and inscriptions, finely cut and engraved, write for history, \$35;
half pint old spiral Pitkin flask, olive, proof, \$38; three fine little Victor-
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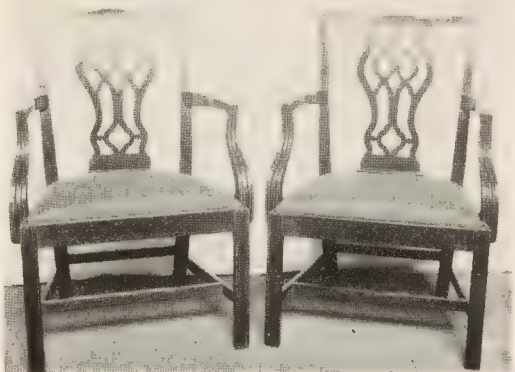
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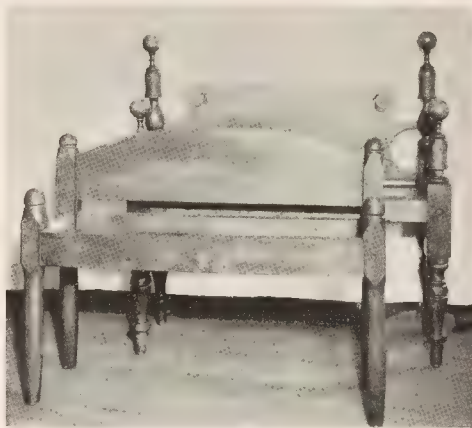
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One curly maple chest-on-chest; one curly maple drop-leaf table; these maple pieces are very lovely. Pine refectory table; six Windsor chairs, five nine-spindle; cut-out brass fire set; valentines and scrimshaw.

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\$75 to \$110

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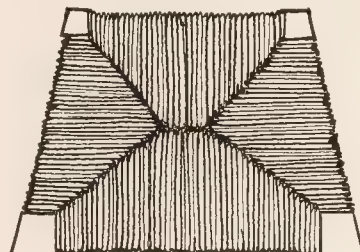
Chippendale mahogany stretcher sofa, \$325; Sheraton mahogany inlaid sideboard, \$500; Eli Terry pillar and scroll clock, \$100; Seth Thomas same style, \$50; cherry broken-arch grandfather clock, eight-day movement, moon and calendar, \$325; another in walnut, without moon, \$200; thirty-hour arched-top inlaid mahogany grandfather clock, English brass movement, \$175; mantel clocks, \$10; very fine fruitwood arrow-back writing-arm chair; double-bow Sheraton-type Windsor settee, \$100; set of eight Georgian chairs, 2 arm 6 side, \$300; set of six Sheraton mahogany chairs, \$225; Colonial mahogany sideboard in the rough, \$40; Windsor-type armchair, for high-type desk, \$50, in slat back, \$40; set of six Hitchcock side chairs, all original, \$125; walnut secretary-bookcase, \$100; mahogany high-post tester bed, \$100; three-part Hepplewhite mahogany dining table, \$450; mahogany wingchairs, Georgian period, \$175 and \$200; maple day bed, \$25.

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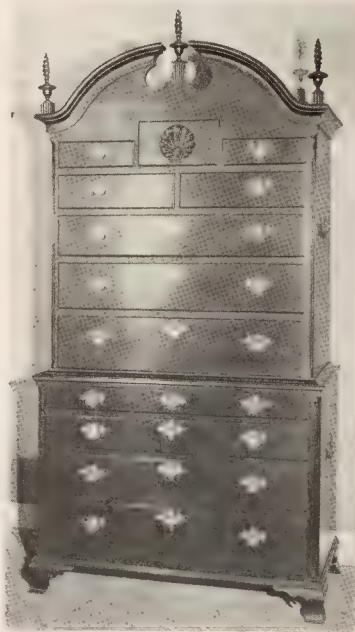
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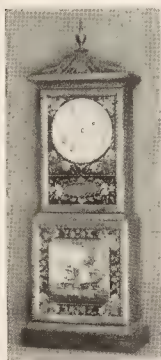
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Four green Stiegel open Salts
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Very large Worked Picture

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Hooked rugs and hand-woven stuffs; woodenware; glass; china; pewter; brass; copper; iron; pottery.

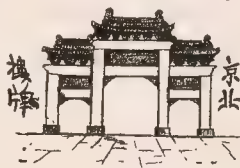
Specials: Early Americana - X trestle tables in pine, 7 feet by 2 feet 7 inches, and 3 feet 6 inches by 2 feet 4 inches; small and large board tables; pine cupboards; pine wardrobe, ball feet; pine kitchen dresser, 4 feet by 6 feet 6 inches; two-slat Pilgrim side chair. For children: High chair, armchair, and rocker; pair of small Windsor stools; small chests; pine desks and chests. Wooden, pewter, iron, tin, brass, and copper kitchen utensils and tableware. Later pieces in cherry, birch, maple, and mahogany.

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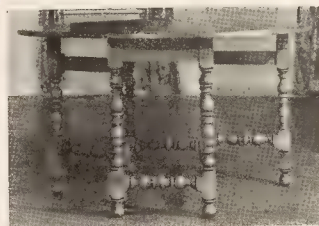
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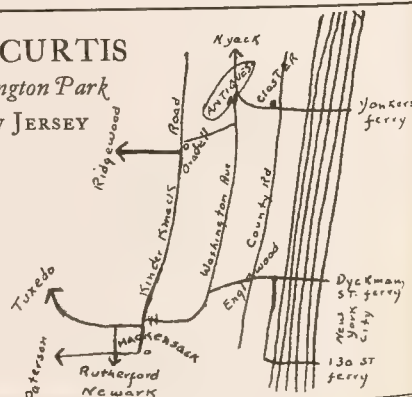


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OF

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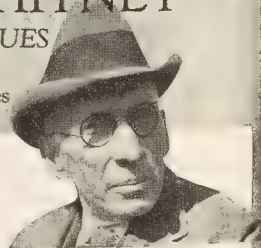
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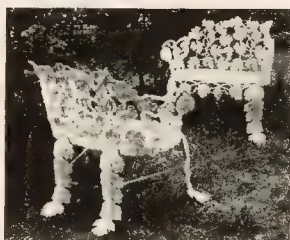
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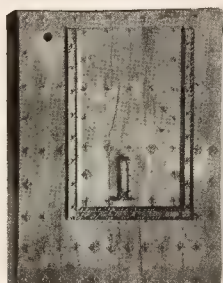
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PLAZA 0876

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1927

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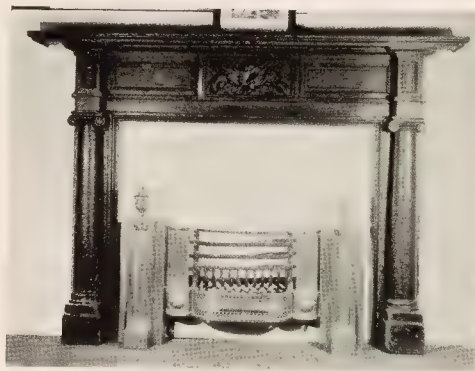
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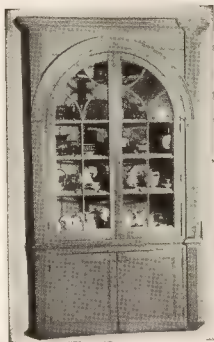
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AUCTION OF RARE ANTIQUES AND EARLY AMERICAN FURNITURE

THE CONTENTS OF BURGESS TAVERN
at KENT, CONNECTICUT

Thursday, July 7, at 10:00 A. M.
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Descriptive folders sent on application from
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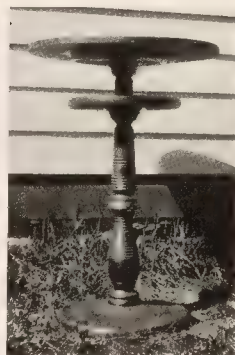
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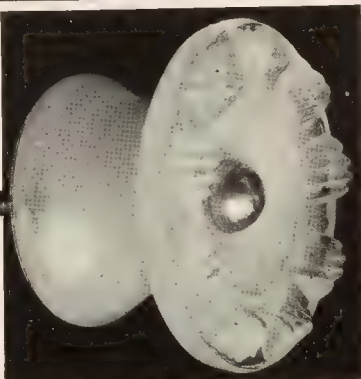
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Antique walnut Italian butterfly table, similar to
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May, width 47 inches, length 55 inches.

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Refinished.

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In answering advertisements note that, where the addressee is listed by number only, he should be addressed by his number in care of ANTIQUES, 683 Atlantic Avenue, Boston, Mass.

Caution: This department is intended for those who wish to buy, sell, or exchange anything in the antique field.

While dealer announcements are not excluded, it is assumed that the sales columns will be used primarily by private individuals who wish to dispose of articles concerning whose exact classification they may be either uncertain or ignorant. Purchasers of articles advertised in the "Clearing House" should, therefore, be sure of their own competence to judge authenticity and values. Likewise those who respond to *Wanted* advertisements should assure themselves of the responsibility of prospective purchasers. ANTIQUES cannot assume this responsibility for its readers, nor can it hold itself accountable for misunderstandings that may arise.

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BITTERS BOTTLES, SEND FULL DESCRIPTION, color, size, lettering, shape; also historic flasks. It will pay you to write me. EDWIN LEFEVRE, Dorset, Vermont.

STODDARD AMBER PITCHERS, BOWLS, other hollow ware; flasks, inkwells, decanters. Pay best prices. Send description, rough drawing, if possible. Quote prices. No. 927.

HISTORICAL FLASKS, ESPECIALLY IN colors; lacy, conventional, and historical cup plates; historical blue china; and all kinds of early blown glass. Highest prices paid for any of the above. It will pay you to write to me before selling. N. C. GERT, Mechanicsburg, Ohio.

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FRAMING TIMBERS OF A COLONIAL house of late 1600 or early 1700 built in New England, with oak floor boards pit sawed, and pine sheathing feather edged. Write to HOWARD W. LANG, 49 Mt. Vernon Street, Boston, Massachusetts.

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LETTERS WRITTEN BY PRESIDENTS, FAMOUS statesmen, generals, etc., no signatures; Revolutionary diaries, early account books, single printed sheets, pamphlets, bound volumes of newspapers, laws, etc., before 1800. CHARLES F. HEARTMAN, Metuchen, New Jersey.

OLD SILVER SPOONS AND OTHER OLD silver. Either write full description or send on approval at my expense. C. G. RUPERT, Wilmington, Delaware.

LOWESTOFT: U. S. SHIP, EAGLE — MASONIC — Cincinnati, New York State, and other coats of arms excepting Rhode Island. Highest prices paid. EDWARD CROWNSHIELD, Stockbridge, Massachusetts.

A THREE-PART INLAID DINING TABLE; A serpentine-front inlaid sideboard; an inlaid serving or dressing table; a Queen Anne wingchair with stretchers. A. D. COMPTON, 605 West 142nd Street, New York City.

PERFECT HORN OF PLENTY GLASS; OVER- lay lamps; lamp globes, five or six-inch base; Chippendale mirror; small curly maple bureau. Send price and description. MAPLE VIEW ANTIQUE SHOP, Maple View, New York.

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PRIVATE SALE OF ANTIQUES, COLLECTION sacrificed: Cherry drinking board; desk with top; five Audubon pictures, framed; coverlets; other things. Photographs sent. MRS. CHAS. E. GOULD, 936 Cherokee Road, Louisville, Kentucky.

MAYSVILLE, KENTUCKY — OPPOSITE THE Atlantic and Pacific Highway at the town of Aberdeen, Ohio — THE MAYMIE CLIFT SHOP, rich in colored glass and Colonial furniture.

BUFFALO HEAD, SPLENDIDLY MOUNTED, \$85; authentic Henry Clay chair, \$500; portrait of *Colonial Gentlemen* in oval frame, \$125. STERN'S ANTIQUE SHOP, 221-223 Royal Street, New Orleans, Louisiana.

RARE EARLY AMERICAN GLASS: COLLEC- tor's collection of distinguished pieces for sale at \$500. If you are sincerely interested, write for complete description. No. 935.

RECEIVING NUMEROUS SMALL COLLEC- tions of nice hooked rugs direct from country points, some need a little mending or cleaning. Can give genuine bargains. Write for particulars. No. 928.

JOHN BAILEY HOUSE, HANOVER, MASSA- chusetts, is open for the season with a fine collection of hooked rugs, including art squares; also furniture, china, bric-a-brac, etc.

BLACKSTONE ANTIQUE SHOP: GOVERNOR Winthrop desk, broken arch top, secret drawers; secretaries; serving board; clothes press; mad stone. Box 29, Blackstone, Virginia.

COMPLETE HEAVY LIGHT-BLUE ADAMS dinner set: Four platters, two covered and two uncovered vegetable dishes, one dozen plates. Price, \$300. MRS. F. S. NORTHRUP, Lambertville, New Jersey.

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COMPLETE SET OF Antiques FROM COM- mencement, in perfect condition. What offers? No. 926.

AMETHYST FLUTED POCKET FLASK; 7- inch octagonal Sandwich Pennsylvania Steam boat plate; green diamond Stiegel creamer. No. 934.

BLUE STIEGEL CUP PLATES, WINE COLOR and Henry Clay; swell front bureaus; two tavern tables; stands; tallow candles; and bottles. MARSHALL E. GEARHART, Vicksburg, Pennsylvania.

WESTWARD HO DISHES; 300 CUP PLATES, flasks, glass; McMurrays Flasks & Bottle Book, send for sample page. W. E. McMURRAY, 343 West First Street, Dayton, Ohio.

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RARE SHERATON INLAID CORNER TABLE; Chippendale armchair, American; inlaid small chest of drawers, original brasses; shaving stands; lamps. MRS. J. M. SMITH, Highland Avenue, North Wales, Pennsylvania.

IMPORTANT SALE OF ANTIQUES AT AUCTION Saturday, July 2nd, at 10.30 A.M., to be held at RIDGEFIELD TOWN HALL, Ridgefield, Connecticut, rain or shine.

OLD PLASTER FIGURES; BOOKMARKS; overlay lamps; witch ball; six Bristol colored glass finger bowls; curly maple desk and small stands; historical blue teapot and sugar bowl. LILLIAN C. IVES, 272 State Street, Albany, New York.

OIL PAINTINGS ON GLASS FOR MIRRORS and clocks; also ships for framing. Halfway between Hillsdale, New York and Great Barrington, Massachusetts. JOHN F. WILLIAMS, Great Barrington, Massachusetts. R. F. D. 3.

RARE SCREW POST CANDLE STAND WITH circular top and revolving candle bar; carved mahogany tip and turn table; Sheraton chairs, upholstered in satin damask; lighting fixtures; pewter; hooked rugs. WILLIAM A. DICK, JR., 2015 Penn Avenue, Wilkesburg, Pennsylvania.

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TWO 10 1/4-INCH BLUE STAFFORDSHIRE plates: *Landing of Lafayette*, marked *Clews* and *Landing of the Pilgrim Fathers*, (shows slight wear of glaze on part of rim) marked *Enoch Wood & Sons — Burslem*. Perfect condition. Best offer. No. 932.

16-INCH PEWTER PLATTER, HOLE BOT- tom; fireplace pot lifter; two letters, 1823 and 1827; documents — Captaincy appointment, 169 Infantry, 1816, signed *Daniel D. Tompkins, New York Governor* and Government Land Deed, 1841, signed *United States President, John Tyler*. C. S. HOOPER, 403 South Pleasant Street, Belding, Michigan.

SMALL HEPPLEWHITE INLAID CHEST OF drawers, solid burl walnut, \$200. Particulars and excellent photograph sent on request. No. 933.

100 BOTTLES AND FLASKS, SOME RARE; prints; early glassware; other items. Send for free lists. J. E. NEVIL, Washington C. H., Ohio.

CHIPPENDALE DROP-LEAF TABLE, \$25; arm Windsor, \$30; stretcher table, \$60; Hepple white bureau, \$75; pair of half-round tables, \$75; rosewood melodeon, \$25; goose-neck rocker, \$45; burl maple and cherry sideboard, \$150; mushroom armchair, \$35; mahogany sofa, \$20; pink lustre, pink Staffordshire teapots, \$20 each; high cherry blanket chest, \$40; Bird of Paradise coverlet, \$40. Pictures on request. No. 936.

PLAYTHINGS OF LONG AGO: TWENTY-one piece tea set, complete and perfect, \$15; lovely old doll, complete, original clothing, \$15; chest of drawers, \$12. EMERSON, 14 S. 39th Street, Philadelphia, Pennsylvania.

RARE CUP PLATES: FLOW; ROUND FULTON Steamboat; octagonal eagles; Victoria; beehive, 11 bees; blue rayed eagle; starless eagle; blue Ft. Pitt; hound; and many others both historical and conventional, clear and in color. N. C. GERT, Mechanicsburg, Ohio.

SEVERAL CHOICE QUEEN ANNE AND CHIP-pendale pieces. Reasonable prices. Box 108, Norwich, Connecticut.

WARD AT WILLIMANTIC OFFERS: RARE Windsor table, very early; turnip-foot pine chest; glassware; prints; cupboard; and many other items, reasonably priced. L. F. WARD, 626 Main Street, Willimantic, Connecticut.

FRANKLIN STOVE, \$45; HUTCH TABLE, \$30; brass fender, \$25; ship model, \$20. ESTHER WALKER, Rose Tree Road, Media, Pennsylvania. Telephone Media 728. Twelve miles south of Philadelphia.

STIEGEL GOBLET, BEAUTIFUL. WILL SEND photograph. DIFFENBAUGH, Monmouth, Illinois.

SHERATON SOFA, MAHOGANY, GOOD ORIG-inal condition; two Sheraton buffets; pair of mahogany cross-stretcher Chippendale tables; inlaid Hepplewhite card table; Terry clock; two medial stretcher tavern tables; two early seats. JOHN J. COBB, 1000 State Street, Knoxville, Tennessee.

ARE YOU GOING TO LONDON? IF SO, HUNT for HIDDEN TREASURE at 14c Mason's Yard, Duke Street, Piccadilly. It is a quaint old garret over what used to be the King's stables, and you will find there the most interesting things collected by one who understands the American taste.

A COLLECTION OF BLUE AND WHITE Dutch Delft pottery plates, all of which were made by the famous Dutch potters of the 17th and 18th centuries. 250 pieces, including 150 plates of which 75 are thirteen inches and over. Now on exhibition at one of the principal museums in England. For preliminary information apply ELKINS, 520 Montana Avenue, Santa Monica, California.

ANTIQUES MAGAZINE FOR 1922, 1923, AND 1924 complete, also an extra copy of January 1922. All copies in perfect condition. No. 929.

FOUR NINE-SPINDLE BOW-BACK AND FAN-back Windsor; six rattail pewter spoons; two miniature bureaus, one stenciled; ANTIQUES complete through 1926; C. & I. prints — *Seal Rocks, California, Autumn, The Turn of the Tide*; Mohican Indian hamper. MEADOW ROCK FARM, Wilton, Connecticut.

ANTIQUES: LARGE STOCK OF FURNITURE, original or restored; rush-seated chairs; mirrors; china; glass; samplers; silhouettes; pewter; prints; oil paintings. G. H. CRAWFORD, 49 Bridge Street Row, Chester, England.

IMPORTANT SALE OF ANTIQUES AT AUCTION, Saturday, July 2nd at 10.30 A.M., to be held at Ridgefield Town Hall, Ridgefield, Connecticut, rain or shine.

GENUINE ANTIQUE INDIA SHAWL, DARK red and black, in fine condition, worth \$150. Mrs. A. A. SCHMIDT, 34 East Virginia Avenue, Phoenix, Arizona.

ANTIQUE HOSPITAL, EXPERT REPAIRING of early brass, copper, iron, tin, silver. I also furnish missing parts. Cleaning and repairing of pewter a specialty. J. PISTON, 896 3rd Avenue, New York City.

RUSH CHAIRS; ROCKERS; BUREAUS; clocks; china cabinet; tables; Sheffield plate; glassware. POHLMAN'S ANTIQUE SHOP, 767 Michigan Avenue, Buffalo, New York.

PREHISTORIC SILESIAN COLLECTION OF the early bronze and iron age, consisting of about 400-450 different pottery vessels, urns, toys, ladles, cups, etc., of various sizes, partly with graphite cover, partly light-colored and of about 120 pieces of bronze and iron ornaments such as pins, rings (neck and arm), buttons, etc., out of 290 graves. Age, from 2000-3000 years. Details and photographs on request. B. FLINSCH, Bockenheimer Landstr. 70, Frankfurt O. M., Germany.

OLD COLONIAL HOME SURROUNDED with boxwood and old shade trees, near Trenton, New Jersey. Two other houses included. Mrs. NORMAN WHITE, Yardville, New Jersey.

WHEN GOING FROM MONTREAL TO QUE-bec, do not fail to stop at CAMP ARROWHEAD ANTIQUE SHOP, at Lighthouse near Pointe du Lac, eight miles west of Three Rivers, P. Q., where you will find pink lustre; old silver; quaint chairs; lovely quilts and hooked rugs.

THREE CURRIER & IVES PRINTS, LARGE folios, full margins, original gold frames. Subjects: American Field sports, on a point, dated 1857; hunting, fishing, and forest scenes — *Shantying on the Lake Shore*; hunting, fishing, and forest scenes — *Good Luck All Around*. Best offer. ANDREW D. DERRICK, 126th Street & 7th Avenue, Troy, New York.

YOUR OPPORTUNITY — TWO SMALL MAPLE highboys, cheap; old maple low-post beds in pairs, ready to use, \$35 each; tall slender-post curly maple beds with testers, good ones, \$75 and \$85, complete. W. J. FRENCH, 539 Lancaster Avenue, Bryn Mawr, Pennsylvania.

GOLD RING WITH PINK SAPPHIRES; PEW-ter porringer; yellow Sandwich bottle; green glass kerosene lamp; green-edged gravy boat; Parian hand vase; colored glass salts; amber lustres; Bristol glass mugs. YELLOW CAT SHOPPE, MARTHA KINGSBURY COLBY, 4 Church Street, On the Common, Bradford, Massachusetts.

SANDWICH GLASS, INCLUDING A VARI-ety of pieces in black and white, salts, compotes, covered jars in peacock and horn of plenty design; flasks sunburst, violin, Washington-Taylor, eagle, Washington-Jackson; also snuff bottles; Carrier and other prints including Life of Sportsmen, Cider Making, Seasons, American Country Life, Baltimore, set of Prodigal Son; two attractively colored French prints in original frames; corner cupboard from old Carolina home. G. S. THAYER, 14 Eighth Street, New Bedford, Massachusetts.

AMERICAN MAPLE ROUNABOUT CHAIR, Dutch front legs, good turnings, X stretchers, fine original condition, \$140; American Sheraton shaving mirror, three drawers, bow front, inlaid, old glass, perfect, \$75; old iron and brass door knocker, a good piece, \$25; Richard Lee pewter porringer, \$65. H. V. BUTTON, Waterford, New York.

BEAUTIFUL NAVAJO INDIAN RUGS, IN-dian basketry, all tribes; pottery; beadwork and silverwork; Indian collections. Appointment or mail only. J. G. WORTH, 9 East 59th Street, New York City.

PRICED TO SELL, AUTHENTIC ANTIQUES: Corner cupboards; field beds; chairs; pewter; glass; etc. Send for monthly bulletin. C. F. McDONALD, Englishtown, New Jersey.

TEN-FOOT OCTAGON-POST MAHOGANY bed, canopy crotch mahogany; curly maple pieces. Send a list of your wants. BLUE HOLE ANTIQUE SHOP, Castalia, Ohio.

FRANKLIN FIREPLACE STOVE; SAMUEL Terry clock; New York State map dated 1866; thumb-print glass; curly maple high post bed; George Washington coverlet; collection of bottles. RUSSELL M. SEEKINS, Ellington, New York.

FRANKLIN STOVE; SETTLE; SETTEE; Sleepy Hollow Chair; Sheraton sideboard, 76 inches; dining table, two parts; oak slant-top desks; many other things. Tourists accommodated. HOLDEN HOUSE, Sandy Creek, New York.

FLASKS: CORN FOR THE WORLD, AMBER, quart, \$20; *Traveler's Companion*, amber, quart, \$6.00; *Union*, amber, quart, \$8.00; Stiegel-type, fluted, pint, green, \$25; sunburst, pint, ribbed, green, \$15; several others. Lists. PRENTICE, 241 West Water Street, Elmira, New York.

RARE ADAM ENGLISH MAHOGANY HIGH-boy, inlaid with fans and tulips; green pint violin flask; blue Chillicothe vegetable dish. The SPINNING WHEEL ANTIQUE SHOP, 704 North High Street, Columbus, Ohio.

ERECTED ABOUT 1750. HOUSE OF ELEVEN rooms, with four-room cottage. Main rooms and halls beautifully paneled, eight fireplaces. Everything in original condition, and fine state of preservation. Old well built for previous house, eight acres with wonderful old elms and pine grove. H. A. HAMILTON, 22 High Street, Danvers Square, Danvers, Massachusetts. Telephone Danvers 1015 or 567R.

ROYAL BLUE GLASS FINGER BOWLS, \$5.25 each; rope acorn frame, \$10; reproduction of large Chippendale frame, old, lovely, curly maple, \$20; gunboat model, \$65; C. & I. head, \$1.00 each; amber and other glass; mahogany ogee clock, \$5.00; small eight-day column clock, \$10; pair of gold and white oval vases, \$4.00; Godeys, early, 75c and \$1.00; many other things. MAPLE VIEW ANTIQUE SHOP, Maple View, New York.

"OLD FURNITURE" — NEW MAGAZINE DE luxe: Woodwork, glasswork, textiles, ceramics; richly illustrated. First issue, 80c stamps, check. Subscription \$7.50. E. M. DUNBAR, 1 Rowena Street, Boston, Massachusetts.

CARVED FOUR-POST TESTER BEDS, COM-plete, cherry, \$325, San Domingo mahogany, \$250; bureau-desk, full columns, claw feet, \$100. Photographs furnished. No. 937.

TWO COMPOTES, CREAMER, SUGAR IN Westward Ho, \$25; large collection of old glass, china, pewter, and furniture. Mrs. DON HOOVER, 505 North Eighth Street, Quincy, Illinois.

ONE 8 1/4-INCH PEWTER PLATE, G. LIGHT-ner, large eagle mark in two places; one 10-inch coffeepot, J. H. Palethorpe, see illustrations in Kerfoot's book, page 296. Both pieces in fine complete original condition. Best offer. DAVIS BROTHERS, Kent, Ohio.

ANTIQUES MAGAZINE: JANUARY TO DE-cember 1922; extra copy February 1922; nine months 1923; January to December 1924; January to August 1925. Make offer for part or all. No. 938.

COLLECTORS GUIDE TO DEALERS

Below is the Collectors Guide listed alphabetically by state and city. The charge for insertion of a dealer's name and address is \$15 for a period of six months, \$24 for a year, total payable in advance.

Contracts for less than six months are not accepted. Large announcements by dealers whose names are marked * will be found in the display columns.

ARKANSAS

*LITTLE ROCK: THE ANTIQUE SHOP, 619 Scott Street.

CALIFORNIA

*BALBOA: J. N. BRAMWELL.

CONNECTICUT

*DARIEN: MR. AND MRS. RALPH RANDOLPH ADAMS, 390 Post Road.

GREENWICH: THE SPINNING WHEEL SHOP, MR. AND MRS. DOWNING, Old Post Road and Maher Avenue.

*HARTFORD: MORRIS BERRY, 519 Farmington Avenue.

NEW HAVEN:

MALLORY'S ANTIQUE SHOP, 1125 Chapel Street.

*THE SUNRISE SHOP, 148 York Street.

NEW LONDON

*THE SNUG HARBOR ANTIQUE SHOP, 425 Main Street.

THOMAS T. WETMORE, 447 Bank Street.

*PLAINVILLE: MORRIS BERRY, 80 E. MAIN STREET.

RIDGEFIELD: THE NOOK, Norwalk Road.

*SOUND BEACH: D. A. BERNSTEIN, Adams Corner Post Road.

WESTPORT: WAKEFIELD ANTIQUES, Boston Post Road. Antiques and historical Americana.

*WEST HAVEN: MARIE GOVIN ARMSTRONG, 277 Elm Street.

ILLINOIS

*CHICAGO: BENJAMIN K. SMITH, 77 West Washington Street. Appraiser.

*GLENCOE: FAIR OAKS, 615 Greenleaf Avenue.

IOWA

OTTUMWA: ANTIQUE SHOP, MRS. D. C. BROCKMAN, 132 West Fifth Street.

MAINE

BANGOR: THE THREE GABLES, 204 Broadway.

*BATH: FITZGERALD BROS.

BREWER: NEW ENGLAND ANTIQUE SHOP, 24 State Street.

BRUNSWICK: MISS STETSON'S ANTIQUITY SHOP, 10 Spring Street.

*OGUNQUIT: SHOP OF THE TWO YOUNG MEN.

PORTLAND: CLARENCE H. ALLEN, 338 Cumberland Avenue. General line.

ROCKLAND:

*COBB-DAVIS, Inc.

SHEEPSKOT (Wiscasset): THE NELSON HOMESTEAD.

*SKOWHEGAN: FYSCHER HOUSE, Lakewood Inn.

*WALDBORO: WARREN WESTON CREAMER.

MARYLAND

*BALTIMORE: THE OLD WALLPAPER HOUSE, 15 West Franklin Street. Reproduction of old wallpaper.

BEL AIR: BEL AIR ANTIQUE SHOP, Bond Street. General line.

MASSACHUSETTS

*ACCORD: QUEEN ANNE COTTAGE, KATRINA KIPPER.

*AUBURNDALE: WAYSIDE ANTIQUE SHOP, 2078 Commonwealth Avenue.

BOSTON:

*NORMAN R. ADAMS, 136 Charles Street.

*BIGELOW, KENNARD & CO., 511 Washington Street.

*BOSTON ANTIQUE SHOP, 59 Beacon Street.

*A. L. FIRMIN, 34 Portland Street. Reproduction of old brasses.

*HENRY J. FITZGERALD, 81 Charles Street.

*FLAYDERMAN & KAUFMAN, 68 Charles Street.

*GEORGE C. GEBELEIN, 79 Chestnut Street. Old silver.

*MARTIN HEILIGMANN & SONS, 228 Columbus Avenue. Restoring and Repairing.

*HICKS GALLERY, 18 Fayette Street.

*KING HOOPER SHOP, 73 Chestnut Street.

*E. C. HOWE, 73 Newbury Street.

*JORDAN MARSH CO., Washington Street.

*LOUIS JOSEPH, 381 Boylston Street.

*THE LANCASTER ANTIQUE SHOP, 25 Fayette Street.

*WILLIAM K. MACKEY CO., 7 Bosworth Street. Auctioneers and Appraisers

*NEW ENGLAND SALES ASSOCIATION, Inc., 222 State Street. Hooked rugs.

*OLD ENGLISH GALLERIES, 88 Chestnut Street.

*OX BOW ANTIQUE SHOP, 130 Charles Street.

*THE RENAISSANCE GALLERIES. A. LUALDI, Inc., 11-13 Newbury Street.

*I. SACK, 85 Charles Street.

*SHREVE, CRUMP & LOW, 147 Tremont Street.

*SPINNING WHEEL ANTIQUE SHOP, 35 Fayette Street.

*H. STONE'S ANTIQUE SHOP, 301 Cambridge Street.

*S. TISHLER, 80 Charles Street.

*TORREY, BRIGHT & CAPEN COMPANY, 43 Newbury Street. Hooked rugs.

*ROBERT C. VOSE GALLERIES, 559 Boylston Street.

*YACOBIAN BROTHERS, 280 Dartmouth Street. Hooked rug repairing.

*BROOKLINE: H. SACKS & SONS, 62-64 Harvard Street.

*BUZZARDS BAY: MRS. CLARK'S SHOP.

CAMBRIDGE:

*THE BULLSEYE SHOP, 54 Church Street.

*WORCESTER BROS., 23 Brattle Street.

*CHATHAM: THE TREASURE SHOP, HELEN TRAVES.

*CONCORD: THE CHEST, Lexington Road.

DEDHAM: LOUISE L. DEAN, 293 Walnut Street.

*EAST GLOUCESTER: WAYSIDE ANTIQUE SHOP, 262 East Main Street.

EAST SANDWICH:

*EUGENIE HATCH, Twin Gables.

THE OLD BOAT SHOP, A. N. H. WEBBER. General line.

*EAST TAUNTON: ED WHITNEY, The Maples, 1150 Middleboro Avenue.

*EAST WAREHAM: W. W. BENNETT, Twin Gateway.

FITCHBURG: THE ANTIQUE SHOP, 682 Main Street.

*GARDNER: COLONIAL RUSH SEAT COMPANY, 226 Main Street. Rush seating.

GLOUCESTER:

LITTLE RIVER ANTIQUE SHOP, ANNIE L. WOODSIDE, Woodward Avenue.

*F. C. POOLE, Bond's Hill.

*HAVERHILL: W. B. SPAULDING, 17 Walnut Street.

HYANNIS:

*H. STONE'S ANTIQUE SHOP.

*THE TREASURE SHOP, HELEN TRAVES.

IPSWICH:

*R. W. BURNHAM.

JOSEPH SALTZBERG, 5 South Main Street. Wholesale antiques.

*THE VILLAGE GREEN SHOP, 59 South Main Street.

KINGSTON: KINGSTON ANTIQUE SHOP.

*LANCASTER: THE LANCASTER ANTIQUE SHOP, Main Street.

*LONGMEADOW: E. C. HALL, 145 Longmeadow Street.

*LOWELL: FLORA M. BOARDMAN, 107 Clark Road.

*LYNNFIELD CENTER: SAMUEL TEMPLE.

*MANSFIELD: HEARTSIDE ASSOCIATES.

*MARBLEHEAD: KING HOOPER MANSION.

*MARION: MRS. MARY D. WALKER, Front and Wareham Road.

*MARSHFIELD: CARESWELL SHOP.

*MATTAPAN: H. & G. BERKS, 1276 Blue Hill Avenue. Dial painting.

*MATTAPOISETT: S. ELIZABETH YORK.

NEW BEDFORD:

*MRS. CLARK'S SHOP, 38 North Water Street.

*THE COLONIAL SHOP, 22-24 North Water Street.

*NORTHBORO: G. L. TILDEN, State Road.

*ORLEANS: THE SAMPLER, Monument Road.

PITTSFIELD:

*MISS LEONORA O'HERRON, 124 South Street.

*OSWALD'S ANTIQUE SHOP, 11 Linden Street.

*PLYMOUTH: YE BRADFORD ARMS, 59 Court Street.

SALEM:

*DANIEL LOW CO.

*RETIRE BECKETT HOUSE, Turner Street.

*SOUTH ACTON: THE ACTON ANTIQUE SHOP

SOUTHBRIDGE: M. E. CHENEY, North Woodstock Road.

SOUTH SUDBURY:

*FULLER & CRANSTON, Old Boston Post Road.

*GOULDING'S ANTIQUE SHOP.

*STOCKBRIDGE: THE OLD CORNER HOUSE, EDWARD CROWNSHIELD.

*TAUNTON: THE WINTHROP ANTIQUE SHOP, 134 Winthrop Street.

*WARREN: C. E. COMINS.

WEST MEDWAY: OLD PARISH HOUSE ANTIQUE SHOP, Main Street. General line.

MISSOURI

*KANSAS CITY: CURIOSITY SHOP, 1901-1911 Main Street.

NEBRASKA

OMAHA: BADOLLET SHOTWELL, 411 South 38th Street.

NEW HAMPSHIRE

*CENTER SANDWICH: BLANCHARD'S ANTIQUE SHOP.

CONCORD: HARRY P. HAMMOND, 205 North Main Street.

*FRANKLIN: WEBSTER PLACE ANTIQUE SHOP.

*HANCOCK VILLAGE: FULLER HOMESTEAD, HELEN FOWLE.

*HANOVER: LOUISE PORTER CARLETON, 4 Occom Ridge

KEENE:

COURT STREET ANTIQUE SHOP, 145 Court Street.

KEENE ANTIQUE SHOP, MRS. HELEN S. POLLARD, 256 Washington Street.

MANCHESTER: SPIROS DOUVLIS, 184 Chestnut Street.

*PETERBORO: THE WILSON TAVERN SHOP, STEPHEN VAN RENSSLAER.

*PORTSMOUTH: J. L. COLEMAN, 217 Market Street.

NEW JERSEY

*CAMDEN: CAMDEN ANTIQUE SHOP, JAMES F. IANNI, Haddon Avenue and Liberty Street.

CLOSTER: CLOSTER ANTIQUE SHOP, SARA M. SANDERS, Alpine Road.

*EAST ORANGE: THE BLUE DOOR, 14 Prospect Street.

FREEHOLD:

*THE HOUSE WITH THE BRICK WALL.

LILIAN WILKINSON, 6 Lincoln Place.

HADDONFIELD:

*FRANCES WOLFE CAREY, 38 Haddon Avenue.

*MARTHA DEHAAS REEVES, 20 Potter Street.

*HARRINGTON PARK: A. L. CURTIS.

HOPEWELL: WILMER MOORE, 18 West Broad Street. General line.

*LIBERTY CORNER: BERYL DE MOTT.

MONTCLAIR:

*F. S. CAPOZZI, 337 Bloomfield Avenue.

*THE PEKING PAILOU, 147 Watchung Avenue.

*MORRISTOWN: OLD FRANCE, JANE H. SWORDS, 150 South Street.

MOUNT HOLLY: R. W. WILLS, 11 Ridgway St.

PHALANX, Monmouth County: PHALANX SHOP OF ANTIQUES.

PLAINFIELD:

*ESTHER CATLIN, 210 West 8th Street. Wholesale.

THORP'S ANTIQUE SHOPPE, 321 West Front Street. General line.

*PRINCETON: GEORGE BATTEN, 321 Nassau Street.

SHORT HILLS: THE WHALER, Hobart Avenue. SUMMIT:

- *THE BANDBOX, JOHN M. CURTIS, 320 Springfield Avenue.
- BOB & JERRE'S BARN, BARBARA BOWMAN BIRD, Jerré Elliott, Morris Turnpike.
- *TRENTON: SCHUYLER JACKSON, 356 West State Street.
- *WESTFIELD: YE OLD FURNITURE HOME, A. L. MAXWELL, 870 Mountain Avenue.

NEW YORK

- *AUBURN: AGNES T. SULLIVAN, 24 Steel Street.
- AVON, Livingston County: ADELE PERRY, 12 Park Place.
- BINGHAMTON:
 - *L. J. BUCKLEY.
 - THE JOHNSONS, 69 Main Street
- BROOKLYN:
 - *CATHERINE CHASE, 31 Clinton Street.
 - *HARRY MARK, 749 Fulton Street.
 - CHARLES SOMMERLAD, 94-96 Orange Street.
- BUFFALO: GEORGE B. TYLER, 111 Chenango at Massachusetts Avenue.
- *CORTLAND: THE SAMPLER, 53 Prospect Terrace.
- *DUNDEE: JEMIMA WILKINSON ANTIQUE SHOP.
- ELMIRA: ANTIQUE STUDIO, MRS. H. D. McLAURY, 414 East Church Street.
- GENEVA: THE KANADASAGA, 485 South Main Street.
- GOSHEN: ATTIC ANTIQUE SHOP, HENRIETTA C. DIKEMAN, 148 West Main Street.
- HUNTINGTON, L. I.: ABIGAIL STEVENSON ANTIQUE SHOP, 143 East Main Street.
- *ITHACA: COLONIAL ANTIQUE SHOP, 308 Stewart Avenue.
- *JAMAICA, L. I.: KATHERINE WILLIS, 272 Hillside Avenue.
- KINDERHOOK: THE SHOP WITH THE GREEN Door, Main Street.
- *KINGSTON: AARON COHEN, 48 Main Street.
- *LOUDONVILLE (Albany County): EXCHANGE FOR WOMAN'S WORK.
- LE ROY: CATHARINE MURDOCK, 3 Main Street.
- *MARCELLUS: MARTHA JANE'S.
- NEW ROCHELLE:
 - BERNICE ADAMS LORING, 91 Woodland Avenue.
 - *DOROTHY O. SCHUBART, Inc., 651 Main Street.
- NEW YORK CITY:
 - *FRANCIS BANNERMAN SONS, 501 Broadway. Firearms.
 - *HARRIET C. BRYANT, 2 West 47th Street. Reproduction of old wallpapers.
 - *CHARLES OF LONDON, 2 West 56th Street.
 - CHILDHOOD, Inc., 215 East 57th Street.
 - *CLAPP AND GRAHAM, 514 Madison Avenue.
 - *COPELAND AND THOMPSON, Inc., 206 Fifth Avenue. China.
 - *CHARLES CORDTS & Co., Inc., 106 East 19th Street. Reproduction of old brasses.
 - *WALTER G. EARL, 235 East 42nd Street.
 - *ANN ELSEY, 163 East 54th Street.
 - *GINSBURG & LEVY, 397 Madison Avenue.
 - *GORDON OF LONDON, 306 East 59th Street.
 - *HARE & COOLIDGE, 54 West 11th Street.
 - *C. VANDEVERE HOWARD, 141 East 57th Street.
 - *MARY LENT, 9 East 8th Street.
 - *JANE WHITE LONSDALE, 314 East 57th Street.
 - *MARGOLIS SHOP, 797 Madison Avenue.
 - *H. A. & K. S. McKEARIN, 21 E. 64th Street.
 - *MRS. M. C. MEADE, 662 Lexington Avenue.
 - *MARTHA MORGAN, 847 Lexington Avenue.
 - *J. W. NEEDHAM, 137½ East 56th Street.
 - *NOBLE & COMPANY, 789 Madison Avenue.
 - *O'HANA AND DE CORDOVA, Inc., 11 Water Street. Wholesale.
 - *OLD FRANCE, JANE H. SWORDS, 553 Madison Avenue.
 - *FLORIAN PAPP, 684 Lexington Avenue.
 - *THE ROSENBAACH COMPANY, 273 Madison Avenue.
 - *I. SACK, 625 Lexington Avenue. Reproduction of old brasses.
 - *ISRAEL SACK, 383 Madison Avenue.
 - MARGARET E. SCHERNIKOW, 929 Madison Avenue. Hooked Rugs.
 - *J. HENRY SCHOTTLER, 103 Lexington Avenue.
 - *SAM SEROTA, 446 Madison Avenue.
 - *THE 16 EAST 13TH STREET ANTIQUE SHOP.

- *SKINNER-HILL, Inc., 114 East 23d Street. Reproduction of old brasses.
- *W. & J. SLOANE, 575 Fifth Avenue.
- *PHILIP SUVAL, 823 Madison Avenue.
- *MARION BOOTH TRASK, 37 East 57th Street.
- *HENRY V. WEIL, 126 East 57th Street.
- *WEYMER & YOUNG, 39 East 57th Street.
- *WINICK AND SHERMAN, 613 Lexington Avenue.
- *NIAGARA FALLS: RUTH KNOX, 529 Third Street.
- *PAINTED POST: ISABELLA P. IREDELL, Greenaway Lodge.
- *PLEASANTVILLE: A. WILLIAMS, 56 Ossining Rd.
- *POUGHKEEPSIE: J. B. Sisson's Sons, 372 Main Street. Auctioneers and Appraisers.
- *ROCHESTER: BROWNE'S, 307 309 Alexander Street.
- *SCHENECTADY: THE VALLEY SHOP, 14 North Church Street.
- SOUTH SALEM: ELIZABETH BACON, Westchester County.
- *SYRACUSE: RICHARD N. WRIGHT, 1019 Ackerman Avenue.
- WATERTOWN: MRS. E. P. ELITHARP, 415 Sherman Street. General line.
- WEEDSPORT:
 - LOUISE J. CROSSMAN, Brutus Street.
 - MR. E. C. SKADAN, East Street. General line.

OHIO

- *CLEVELAND: THE COVERED WAGON SHOP, 6402-6404 Euclid Avenue.
- COLUMBUS:
 - THE ANTIQUE SHOP, DOROTHY SCHMIDT, 11 South 4th Street.
 - THE SPINNING WHEEL ANTIQUE SHOP, 704 North High Street.
- GENEVA: THE HOUSE OF ANTIQUES, 97 East Main Street.
- WILLOUGHBY: IONE AVERY WHITE, 122 Euclid Avenue.

PENNSYLVANIA

- ALLENTOWN:
 - MRS. BEULAH JACOBS ANTIQUE SHOP, 1236 Walnut Street. General line.
- BETHLEHEM:
 - A. H. RICE, 519 N. New Street.
 - SCHUMM ANTIQUE SHOP, 451 Main Street. General line.
- BROADAXE: SKIPPACK PIKE ANTIQUE SHOP, PHILIP MEREDITH ALLEN, MARIE D. ALLEN.
- CARLISLE: THE ANTIQUE SHOP, E. W. PENROSE.
- DOYLESTOWN:
 - MARY B. ATKINSON, 112 East State Street. General line.
 - *OLD WATER WHEEL, CASTLE & LABS BROS., R. D. 2, Easton Pike.
- EPHRATA: MUSSELMAN'S ANTIQUE SHOP, Sproul Highway.
- GETTYSBURG:
 - THE ANTIQUE SHOP, EARL W. COX, 28 Chambersburg Street.
 - D. C. RUDISILL, Baltimore Pike.
- LANCASTER:
 - *L. P. AARDRUP, 341 North Queen Street.
 - *MRS. A. K. HOSTETTER, 10 South Queen Street.
- LANSDALE: JACOB REPTSIK, 41 Jenkins Avenue.
- *MEDIA: THE BLUE EAGLE ANTIQUE SHOP, MRS. BAUGH, 413 East Washington Street.
- PHILADELPHIA:
 - *BRIDGEWAY ANTIQUE Co., 3935 Germantown Avenue.
 - *JAMES CURRAN, 1625 Pine Street.
 - *THE LOFT, Camac above Pine Street. General line.
 - PHILADELPHIA ANTIQUE EXCHANGE, EMILY JONES, 1316 Locust Street. General line.
 - POOR HOUSE LANE ANTIQUE SHOP, EMMA L. MIDDLETON, 114 West Rittenhouse Street, Germantown.
 - *MARTHA DE HAAS REEVES, 1100 Pine Street.
 - *THE ROSENBAACH COMPANY, 1320 Walnut Street.
 - *ARTHUR J. SUSSEL, Spruce, cor. 18th Street.
- *POTTSTOWN: THE ANTIQUE SHOP OF MRS. M. COOKEROW, 265 King Street.
- SELLERSVILLE: IRA S. REED, On Bethlehem Pike.
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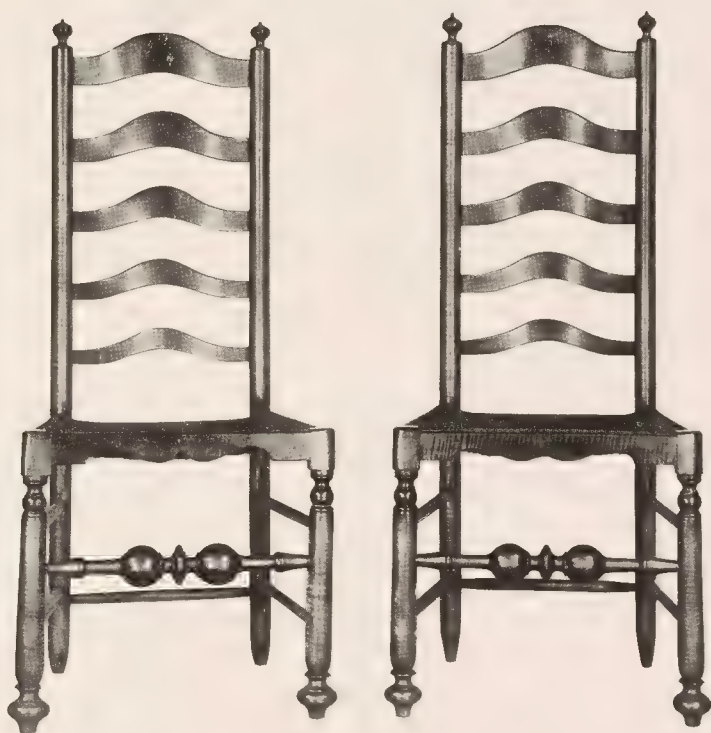
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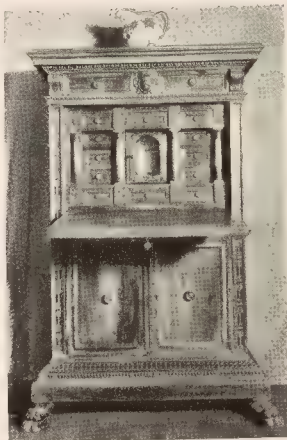
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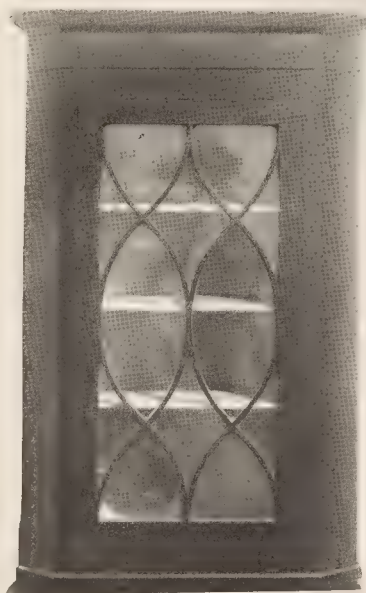
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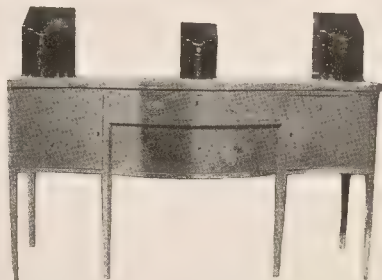
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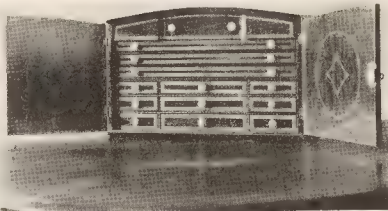


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SHERATON MAHOGANY SIDEBOARD, c. 1790, EBONY INLAY, RIGHT DRAWER CONTAINS ORIGINAL LEAD CELLARETTE
LARGE GILT GIRANDOLE, ENGLISH, c. 1780.



RARE MAHOGANY SHERATON SPECIMEN OR JEWEL CABINET, IVORY KNOBS, SATINWOOD AND EBONY INLAY, EXTERIOR OF DOORS SUPERBLY INLAID, c. 1770. LENGTH, 20 1/4"; DEPTH, 11 1/2"; HEIGHT, 13 1/2".



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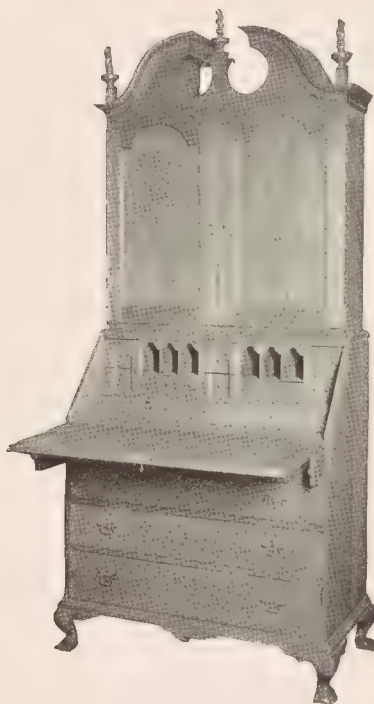
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<i>Views of</i>	<i>Maker</i>	<i>Color</i>	<i>Price</i>	<i>Border</i>	<i>Size</i>
Arms of Connecticut	T. Mayer	Blue	\$1800.00	Trumpet flowers and wheels	7-inch V. Dish
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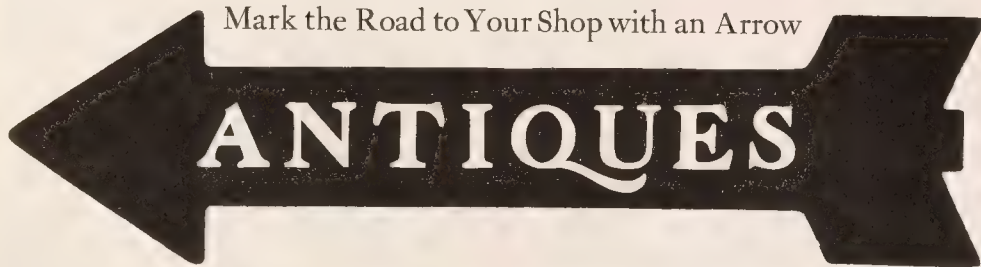
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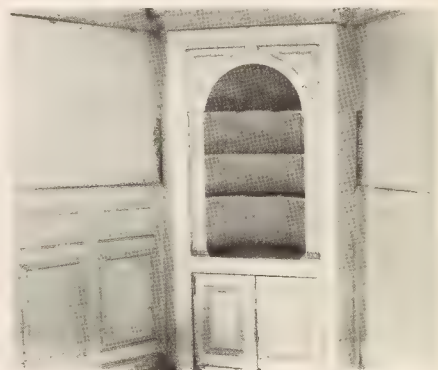
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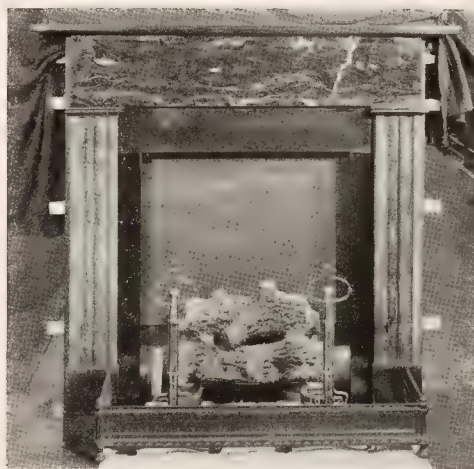
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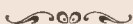
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ANTIQUES

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pressure methods of capturing subscribers. It utilizes no free lists, no club offers, no prize-seeking student agents. When expired subscriptions fail of renewal, the magazine no longer goes forward to the subscriber.

ANTIQUES, therefore, is found in the homes of those who really want it and who read it month by month with careful thoroughness. Such persons constitute a self selected list that represents the best aspects of American life.

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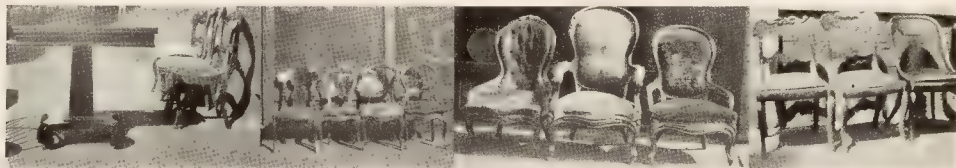
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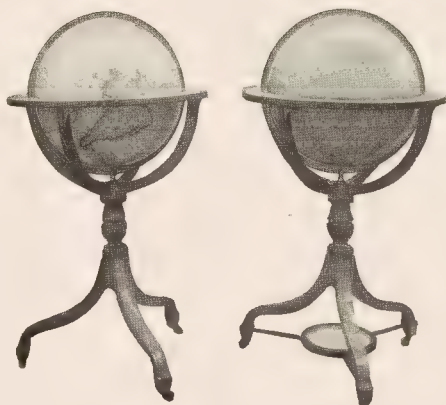
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AN UNKNOWN PORTRAIT
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See the article *Some American Primitives*.

ANTIQUES

A MAGAZINE *for Collectors and Others* WHO FIND
INTEREST IN *TIMES PAST* & IN THE
ARTICLES OF DAILY USE & ADORNMENT
DEvised BY THE FOREFATHERS

Volume XII

AUGUST, 1927

Number 2

The Editor's Attic

The Cover

THE sixteenth-century Spanish appliqué work reproduced on the cover may well be considered in connection with the article on Spanish chairs which is printed elsewhere in this month's *ANTIQUES*. The original belongs in the collection of Edgar L. Ashley of Foxboro, Massachusetts, who has likewise generously supplied some information concerning this type of handiwork.

Appliqué work, accomplished in reds, blues, greens, and yellows, was, it appears, at one time much used in Spanish textile ornamentation, and is found particularly on table cloths, altar cloths, frontals, orphreys, hangings, and the like. During the sixteenth and seventeenth centuries, this form of textile ornament measurably supplanted the earlier, more intricate, and more laboriously wrought Gothic heavy embroideries. Complicated and patience-demanding though this technique seems, it represents, in comparison with needle embroidery, a short cut to decorative effectiveness.

In the example illustrated, both central field and borders present typical renaissance all-over patterns, achieved by cutting bits of silk into ribbon-like designs and edging them with a light silk cord, which, in turn, is secured to the ground material by a fine over-and-over stitch. Now and then the cord curls into independent tendrils and unattached volutes. It serves, likewise, to outline the ogival compartments of the field. Such compartments, by the way, are a borrowing from the East, and are common to Spanish textiles, whether woven or embroidered, from as early as the fourteenth century. They are, indeed, common to Spanish patterns in general, not only on textiles, but on leather and on the broad expanses of church walls.

A heavier metal embroidery for the appliqué ornamentation of velvet was also popular in Spain. Such embroidery was wrought with metal threads formed into narrow arabesque designs and then applied to the velvets as a frame for "needle-painted" religious figures, letters, emblems, armorial devices, and the like.

The finest specimens of Spanish appliqué date from the

sixteenth and early seventeenth centuries. The well balanced scrolls and interlaces of Renaissance ornament were readily adaptable to this technique, in which they were rendered with great brilliance of both form and color. Fabrics thus decorated accorded well with the massive woodwork and furniture of the period. But as furniture became more refined — or more attenuated — its accompanying fabrics underwent a corresponding change.

A Carpet Note

STEADILY increasing interest is observable in the question as to just what kinds of floor coverings were actually used in eighteenth-century American homes — their materials, their appearance, and the extent of their utilization. To Dr. T. Kenneth Wood the Attic is indebted for some light on the subject from inventories of the city home and countryseat household effects of Samuel Wallis of Philadelphia and Muncy, who died in 1798. The city inventory lists "3 floor carpets" at £22-10-0; "1 entry ditto" at no value; "1 stair case ditto" at £4-5-0. The country inventory lists "1 Scotch carpet" at £1-17-16; "1 ragg carpet" at £1-5-0; "4 yards ragg carpeting" at £0-5-0.

More Southern Furniture

FROM the South, again due primarily to the efforts of Miss Sophie Harrill of Knoxville, *ANTIQUES* is in receipt of photographs of various articles of furniture that happily antedate the pineapple period by many years. Some of these are from a collection being made for the restored Governor Blount mansion in Knoxville. Others are still in private possession.

An unusual, but thoroughly common-sense table is a pine affair (*Fig. 2*) with a narrow top board and two deep drop leaves which, when raised, are each supported, not by a single swinging gate leg, but by two such legs, one at each end of the table. The manifest advantage of this arrangement is its assurance of stability and ample leg room. A

somewhat noteworthy feature of this piece is the chamfering of the tapered legs below the point of their meeting with the frame. Such chamfering is not commonly encountered except in Continental European workmanship. In the present instance it seems to betray early German or Scandinavian influence among the North Carolina folk.

A similar Continental influence is unmistakably apparent in the fine X-stretcher table of Figure 1. Indeed, were this table of other material than walnut, its German or Scandinavian origin might be accepted without question. The massiveness of the stretchers, here recessed obviously to give foot room while yet affording strength to the frame, the pinning of the top to the frame by means of anti-warping cleats, the general mass and solidity of the piece as a whole are peculiarities essentially European; by no means either English or American.

In view of the stylistic implications of this table, its history is doubly important. The piece was found by its present owners, Mr. and Mrs. A. C. Cross, of Chattanooga, in an almost inaccessible spot in Bradley County, Tennessee. Following its acquisition, accumulations of grease, representing some two centuries of blissful thriftlessness were removed from its top. Otherwise the table is pictured just as it was found.

The owner, an elderly man, claimed descent from a German ancestor who came to America before the Revolutionary War, went first to Pennsylvania, thence to South Carolina, and eventually landed in what was then called *Tenassee*, where he established a trading post. Two brothers vouch for the accuracy of the story, which, in itself supports and is supported by the mute evidence of the old table.

Sentiment and Samplers

SAMPLERS — bits of fine linen, canvas, or wool, with their variously exquisite stitchery, their curiously beguiling yet unrelated patterns, their interminable arrays of alphabets interspersed with aphoristic verses — are seldom, in themselves, impressive from the standpoint of form, or color, or linear blandishment. Whatever iconographic significance their scattered symbols may once have conveyed to the religiously literate is, in the main, wasted on the present generation. Such technical mastery as they here and there display is rather the expression of conscientious diligence than of even humbly creative imagination. And yet, among the tokens of the past which have come down to the present day, there are few which can vie with samplers in widespread popularity.

Perhaps that is because the appeal of the sampler is, after all, not so much to the critically æsthetic sense as to human sympathy. In these machine-operated days the sampler's evidences of exactly perfected handwork have a way of stirring something deep within us: pity, perhaps, for small, sweaty hands, and much-pricked fingers; for small tired backs, and for the petulance of childish tears. And with pity goes, it may be, some envy: envy on the part of parents for the iron discipline that their forbears were somehow able to enforce; envy on the part of children for a superior patience which they must needs admire, even if they avoid its emulation.

In itself bland as a snow pudding, the sampler has the magic capability of arousing the imagination and starting it off on all kinds of independent adventurings that lead

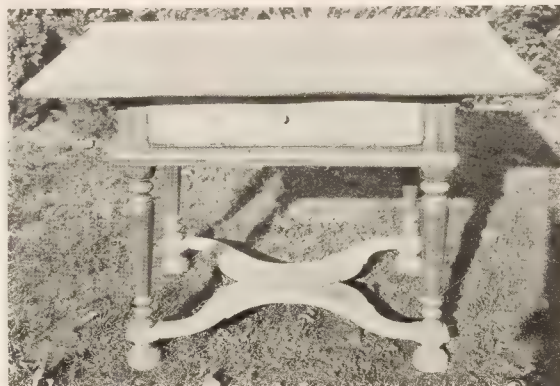


Fig. 1 — WALNUT TABLE OF EUROPEAN TYPE (*Tennessee?*)
X-stretcher.
Top, 48" x 32"; height, 31".

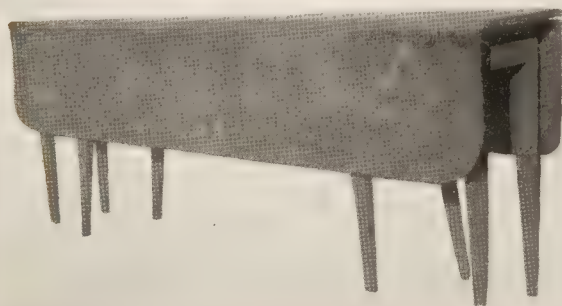
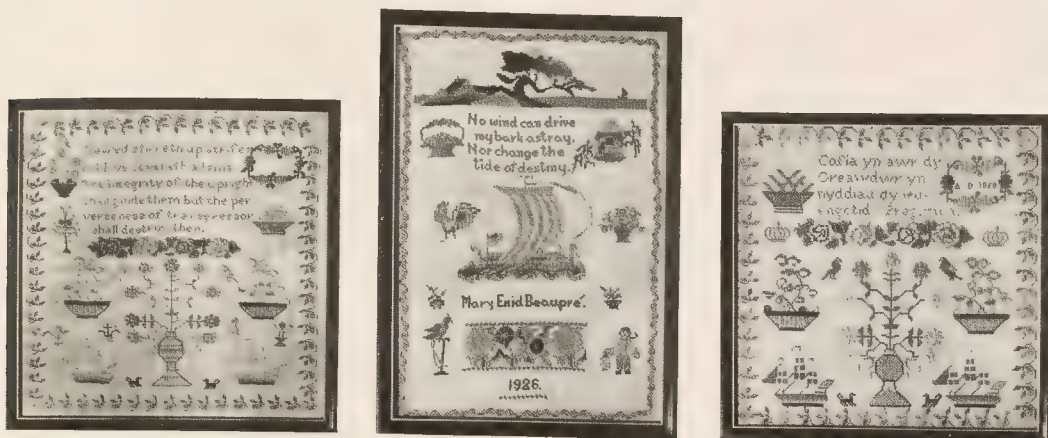


Fig. 2 — PINE DROP-LEAF TABLE WITH FOUR SWINGING LEGS (*North Carolina*)
(a) The table with the leaves dropped.
(b) The table open.



THREE GENERATIONS OF SAMPLERS

That at the left was made in 1845; that at the right, in 1868. The patterns of these two are so closely similar that, even in the greatly reduced picture, the coarser handiwork of the later specimen is readily observable. The middle sampler, as its date indicates, is a recent work.

nowhither in particular, but yet afford a pleasing medium of faint subjective elation.

Generations of Samplers

OCCASIONALLY samplers occur in sequences, the preserved handiwork of successive generations of the same family, each piece perhaps a shade less exquisitely wrought than the one preceding it in date, yet nevertheless constructing a link in the precious chain of human continuity. Such a sequence — of three members — has come to the Attic from Mrs. Edward A. Beaupré of Albany, New York, and is here reproduced. None of the three is very old. The first, dating from 1845, was made by Mrs. Beaupré's grandmother, at the age of fourteen years. The second, worked by the latter's daughter, is dated 1868. It is similar in pattern to its prototype of the earlier generation but very different in fineness of ground material and in consequent minuteness of stitch.

Both the 1845 and 1868 samplers are Welch; a fact attested in the later specimen by the language of the inscription. Both were sent last year from Wales to Mrs. Beaupré, niece of the embroideress of the later example. And thereupon Mrs. Beaupré, responding to tradition and to an urge inherited from her sampler-making forebears, proceeded to follow suit with a third, or 1926, edition.

Even were this final member of the series lacking its clearly inscribed date, the recency of its making would be apparent in the informality of its design and the strictly personal, rather than general, nature of its adorning verse.

An Empire Dolphin

To Mrs. Helen W. Johnson of Brewster, New York, the Attic is indebted for a photograph showing a somewhat unusual arm treatment on an Empire sofa. In this instance, the conventional *s* curve, instead of developing a swan's neck, a cornucopia, or a bundle of reeds, constitutes background for the relief application of a slender dolphin, whose retroussé snout reposes against a rectangular plaque bearing an inlaid anthemion.

Winged lion feet of precisely the pattern here shown occur so frequently on sofas of this 1810-1825 period as to suggest the possibility that they may represent a stock pattern procurable from some central establishment for supplying accessories of this kind. The present covering of the sofa is a modern tapestry, based, apparently, on Cromwellian motifs. The piece is owned by Mrs. Henry W. Miller.



EMPIRE SOFA

The leg is the standard winged lion's paw. The arm interestingly utilizes the dolphin motive.

The Eleventh Index

INDEXING a magazine like *ANTIQUES* is a difficult task. But the index for Volume XI is now ready for distribution to those who ask for it. It will be automatically supplied where binding is done by *ANTIQUES*.

Amsterdam, Not Antwerp

To Thomas Warburton of Cheetham Hill, Manchester, England, *ANTIQUES* is indebted for correction of a typographic error in the June number. Figure 4, page 471, representing a fireman's medal, should be ascribed to Amsterdam instead of to Antwerp.



Fig. 1—PENCIL DRAWING (c. 1860)

A rural scene probably sketched from nature. Somewhat deficient from the standpoint of perspective, yet pleasing in arrangement and texture, and showing a certain dainty precision of handling characteristic of much mid-Victorian pencil work. Size $8\frac{1}{4}$ " x 11".
Owned by Harry F. Allen.

Some American Primitives

By THE EDITOR

WHAT kind of pictures are most suitable for the walls of a small farmhouse or cottage of the late eighteenth or early nineteenth century, reconditioned to serve as a summer residence, and conscientiously furnished for the most part with simple antiques of rural provenance?

For such a purpose eighteenth-century prints, particularly those of some American significance, are, in general, likely to prove either too large and formal, or else too rare and expensive; perhaps both. The same thing is, to a considerable extent, true of early ship paintings — even were maritime views an altogether appropriate chief reliance anywhere except in places closely vicinal to salt water.

Silhouettes and certain miniatures are helpful against narrow passages of paneling and between close-set windows; but to pepper and salt an entire wall with black and

white profiles would appear to be in the nature of over-seasoning. Framed samplers are appropriate, usually interesting, and almost invariably congenial in color, as, indeed, are virtually all embroidered pictures previous to the Berlin wool era. But good samplers are not easily acquired; and embroidered pictures are, of course, rare.

Framed tinsel decorations, in extreme moderation, are effective, and possess the advantage of rustic connotation and relatively low cost. In a similar category with tinsel might be placed paintings under glass, and colored transfer prints under glass. These undoubtedly deserve high consideration; but, because of their surface brilliance, they, like tinsel pictures, should be used in moderation — a cautionary suggestion easily followed because examples which are really worth buying are none too frequently found.

With the more obviously appropriate wall embellish-



Fig. 2—WATER COLOR DRAWING

This appears to be of the eighteenth or early nineteenth century. The coloring shows the pleasing tints of needlepoint, and the linear quality is good in spite of the extraordinary anatomical peculiarities of both poet and Muse. Size 12¼" x 13¼". Owned by Harry F. Allen.

ments either prohibitively expensive, hard to find, or requiring conservative display, it is scarcely surprising that the householder in search of pictures for a country cottage should presently retreat completely from the field, or else take refuge in that last line of defense long since thoughtfully prepared by those fecund lithographers, Messrs. Currier and Ives. It is unfortunate, under such circumstances, that the great majority of Currier and Ives prints are essentially modern not only in years but in spirit as well. Their affiliations are, in the main, with the age of machinery, not of handicraft. Not only that: the best and earliest examples of these lithographs are not readily obtainable. As for the common run of others — the hydrocephalous juveniles and moon-faced ingénues — they constitute a cloud of owl-eyed witnesses from whose contemplation one may, not improperly, wish to find occasional escape.

To those persons, therefore, who are moved to consider at least partial revolt from the tyranny of prints, it may be well to suggest embracing the cause of American primitives.

Who are, or were, these primitives? That, in general, nobody can tell by name. And they were not, furthermore, folk of a particularly early day in our nation's history. The attribute of primitivism in a work of art is, indeed, seldom so much a matter of its actual date as of the degree of aesthetic and technical cultivation displayed by the artist who has produced it.

The point is perhaps most readily illustrated by citing the analogy of hooked rugs. Surviving hooked rugs — except in excessively rare instances — are not exceptionally old in years; but, because at their best they exemplify the working of an unsophisticated creative impulse, they are, from the standpoint of art, essentially primitive products.



Fig. 3 — CRAYON DRAWING (c. 1880)

Evidently a school or college group which has been variously identified. Drawn rather fuzzily in crayon ranging from yellow to deep gray. Perhaps taken from an engraving. Interesting, but the least individual of this group of illustrations.

Owned by Harry F. Allen.

That is why a hooked rug of 1860 can lie down beside a maple highboy of 1720 without detriment to the decorative fitness of either piece.

During the first seventy-five years of our Republic, before everybody was subjected to aesthetic education in public school, America brought forth numerous "natural-born" artists. Some of these persons were possessed of an exceptional talent for likeness-getting, and turned it to some account as a means of livelihood. If they had true genius and tireless ambition, they stood some chance of achieving large success. But the majority appear to have suffered a kind of arrested development. They progressed to the point of fair competence; and then, having discovered a formula sufficient for their needs, repeated it indefinitely.

Fig. 4 (Right) — WATER COLOR DRAWING (c. 1850)

Perhaps the House of Usher. Curiously bleak and suggestive of empty loneliness, even though the house on the canal is as four-square as a toy bank. But it was no unpractised hand that drew the foliage of the tree, and, with swift, sure strokes, silhouetted harsh grass and close-leaved shrubbery against gray water.

Owned by Mrs. G. H. Wilde.



Emmons, the Connecticut miniaturist, offers illustration in point. There were many others, quite as gifted as he, whose names have not enjoyed the accident of preservation; but their works are scattered here and there. The discerning eye will recognize in many of them — despite curious inadequacies of draftsmanship, and, at times, an almost perverse distortion of bodily proportions — the evidence of artistic sensibility, and — within limits — of considerable technical precision.

The young women who attended female seminaries were exposed to art as a necessary part of a genteel education. The method pursued appears to have consisted of closely following prescribed rules either derived from a drawing book or codified by the teacher. Under such circumstances, the more talented young persons of the painting class often wrought quite enchantingly delicate little pictures in aquatint, or curiously stenciled fruit and flower compositions on velvet. When these efforts were at all well done, they were framed by proud parents, and thus have



Fig. 5—CRAYON AND WATER COLOR DRAWING (c. 1850)

Curiously geometric architecture in a romantic landscape. The coloring is an extraordinary combination of blues, salmon pink, canary yellow, and greenish black, so placed as to achieve brilliantly those effects of recessive planes which modernism is inclined to consider its particular discovery.

Owned by Harry F. Allen.

forward simplicity. And, by virtue of such attributes, they have become desirable for use in simple dwellings with plain, old-time furniture.

A few specimens of such pictures, from several different sources, are here reproduced and briefly discussed. Some are better than others. Indeed, the frontispiece portrait of a young woman, dating from 1840 or thereabouts, is, in its way, something of a minor masterpiece. Painted in opaque water colors on cardboard (sixteen and one-half by twelve and one-half inches) it is, in the first place, very justly arranged in its frame. The drawing shows both subtlety and precision, and the rather intractable color medium is handled with assurance and delicacy. Note, for example, the drawing of the nose, the modulation of line on the shadow side, and the fine gradation of tones about the nostrils. Note, too, the treatment of the mouth: the firm accent line that gives form and fullness to the lips, the almost

been preserved to the present day.

The urge to independent artistic expression, furthermore, just as it led some women folk to the making of hooked rugs, led others — and men as well — to picture making, solely as a matter of personal satisfaction. Certain of these unknown limners had perhaps enjoyed a little formal schooling in art; but the majority must have been quite self-taught — just as were the designers of hooked rugs. Guided by an innate sense of design and by a native instinct for method, they drew on paper, with crayon or colors, their own vision of the world of actuality or of fantasy. Many of them invented their own symbols and their own technique, and, in so doing, achieved a completely individual and naive expression.

From the sources enumerated and from others similar, there survives a surprising number of pictures which, while very far from notable, and certainly blessed with no monetary value to speak of, yet possess individuality, decorative effectiveness, and, at times, an almost irresistible charm of straight-



Fig. 6—WATER COLOR DRAWING (date uncertain)

What or where, who can say? But there is no hesitation here on the artist's part. However simple the picture both in viewpoint and technique, the symbols used are clearly defined and logically related to one another.

Owned by Mrs. G. H. Wilde.

imperceptible shadow that indicates the structural affinity between mouth and cheek.

This portrait, with its companion picture — that of a man with strange chin whiskers, which prevent most persons from recognizing the really striking merits of the work — was found not far from Fall River, Massachusetts. There appears to be no reliable clue to the identity of the painter, though his handiwork seems to be distinguishable in two portraits which were, or are, owned by Henry D. Sleeper, of Boston. Furthermore, Mrs. G. H. Wilde, of Cambridge, owns a portrait of a young girl that may be either a slightly earlier and cruder specimen by the same master, or else the work of a pupil.

Several other pictures exemplifying various aspects of primitivism are reproduced here and are given brief consideration in the accompanying legends. All will bear some little study. On first examination, their inadequacies of drawing will be the only element that is apparent to the average person. If, however, the fact is borne in mind that, in many of these

pictures, the various elements of the design are to be viewed only as decorative symbols, and not as naturalistic renderings of particular objects, appreciation will shortly begin to develop.

Nevertheless, while a good many apparently crude pictures are worth collecting and keeping, it should by no means be assumed that crudity *per se* is a mark of merit, and that all pictures in which that attribute is observable are to be viewed with favor. Nothing could be further from the truth. The chance of finding any primitive work in oils — except an occasional portrait — that is worth carrying home is comparatively slight. Oils constitute too robust a medium to be coped with by a fragile talent. Desirable items will, in the main, be four among pencil or India ink sketches, either in monochrome or delicately colored. Occasionally a pastel or crayon drawing will show surprising quality. On the whole, however, crayon pictures — such as used to be turned out by dexterous manipulators in store windows — will be avoided by the judicious.

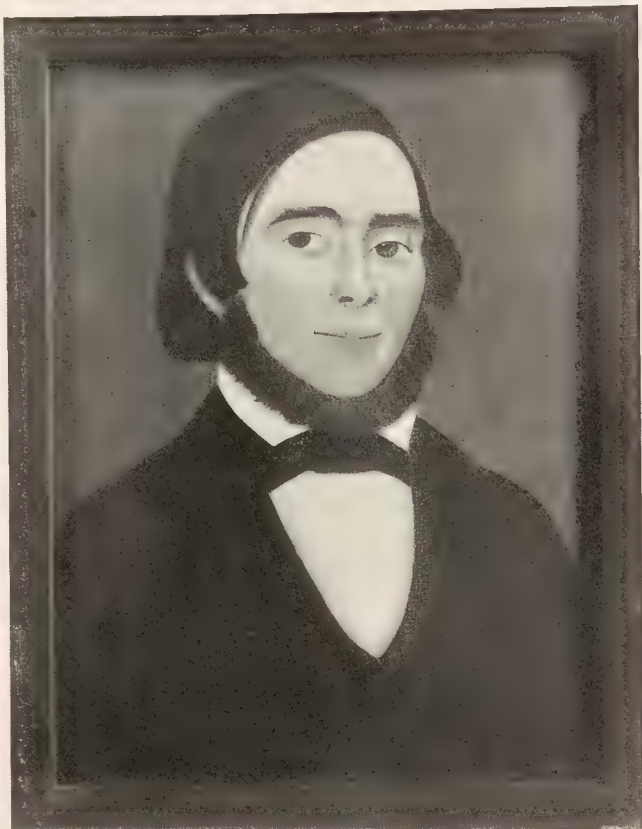


Fig. 7 — PORTRAIT OF A MAN
Artist unknown. Companion picture to the frontispiece.

A POSTSCRIPT NOTE

Since the above observations on primitives were written, a number of portraits have been found — all of which appear to be safely attributable to the author of the Frontispiece illustration and of the original of Figure 7. Such portraits — not highly valued by the families to which they originally belonged — have made their way into the shops of New Bedford, Mattapoisett, and Marion. Some are painted in the "fresco" or opaque water-color medium already referred to; others, in oil. They show wide fluctuations in quality — so wide as to suggest the possibility that they were produced during some little period of time.

The circumstance that so many similar paintings have turned up in the same locality carries its obvious implication as to the habitat of the painter. It should make possible his identification. That he occasionally went afield to do his work, however, is not unlikely. One of the best of his pictures — a small portrait in oil — is an heirloom belonging to Mrs. Flora M. Boardman of Lowell, Massachusetts. The young woman in evening dress whom it depicts belonged to a Middlesex County family — considerably removed from the neighborhood of Buzzards Bay.

Spanish Chairs of the Seventeenth and Eighteenth Centuries

Part I

By JOAN SACS

Except as noted, illustrations are directly from photographs of "Arxiv Mas," Barcelona

THE furniture builders of Spain never developed an exclusively national style. This is particularly true of the chair builders. Roman, French, and Mohammedan art fashioned Spanish furniture from the eleventh to the sixteenth centuries. And in the sixteenth century Italian art provided the keynote. Later France and England were the dominant influences upon the peoples grouped under the common name of Spain.

Notwithstanding, however, Castile succeeded in developing, during the sixteenth century, a very characteristic style of furniture in which the Moorish and Italian influences were so well assimilated and so skillfully blended by the Spanish touch that one has difficulty in distinguishing the different elements. *Thus the sixteenth century is the most typically national period of Spanish furniture.*

Toledo, further, was the most original and prolific district. The cabinet which, in Spanish, is called *vargueño*,* the most characteristic piece of Spanish furniture, is a creation of this district. When the French influence became preponderant, during the seventeenth century, Andalusia, and especially Seville and Cordova, developed into the most active centres of production, although their furniture proved to be less national in character. The chairs which we are about to examine, then, belong to

*During the fifteenth century in Spain, small cabinets, beautifully wrought and inlaid, were set upon tables. In the sixteenth century the cabinet began to be attached to the table. Soon the table developed into an elaborately carved stand for the ever growing cabinet which took unto itself drawers, compartments, and folding tops. This combined piece — which might suggest to us a heavy, richly carved highboy — developed into the magnificent ensemble called a *vargueño*.

a very prolific period, but one profoundly dominated by foreign influence.

* * *

Heaviness, massiveness, simplicity, absence of gilt decoration — these are the characteristics of Spanish chairs of the seventeenth and eighteenth centuries. Chairs were

rarely gilded except during the rococo period, and then particularly so in Andalusia. The most common wood was walnut; next in popularity came oak. These woods were polished simply and decorated by means of very frugal applications of metal. The simplicity of the styles is most striking; it is the chief note of the chairs produced in the fifteenth-century tradition — a tradition which remained in force even until the nineteenth century. In fact this simplicity often approaches severity and indigence (Fig. 1). The Spaniards called this chair *frailero*,* in other words, a monastic chair. It was particularly favored by the nobility, but was yet rare during the first half of the sixteenth century, when Spanish furniture styles were almost as austere as during the Middle Ages. This monachal armchair looms above ordinary furniture as a sort of throne, corresponding to the English grandfather chair. One finds it likewise in the monasteries, where from the first it assumed the supreme importance of an abbot's or a prior's throne.

This significant, dominating type continued until the nineteenth century, becoming more common in later years, until it was the customary chair type for monastic establishments. In civil life this



Fig. 1 — "MONASTIC" CHAIR (Eighteenth Century)

The type here illustrated was in use from the fifteenth century to the nineteenth. First used as a kind of throne by heads of monastic establishments, as well as by heads of families, it became the characteristic chair of Spain.

From a private collection in Barcelona.

**frailero*: Literal translation is *fond of friars*.

simple armchair was destined for the head of the household; other mere mortals had to content themselves with stools, benches, or nothing at all.

In Castilian salons of the sixteenth century, there stood, in the middle of the room, a kind of dais, rather low, built of wood, which was mounted by means of two or three steps. The top was upholstered and surrounded by a balustrade. This was the place of honor where the master or mistress of the house received visitors and where the most important were admitted, after the manner of the privileged. The others, not important enough for seats, walked about the drawing room and talked. They later had cushions for seats, and eventually stiff chairs such as that of our illustration.

* * *

In the course of the sixteenth century, and during the following ones, this type of chair became a little more fanciful, but without ever abandoning its simple lines and austere structure. Four simple uprights connected by leather strands are the foundation of its construction. The seat itself and the back are made of two beautiful pieces of leather, fastened to the wood with heavy, brass-headed nails. As the armchair lost its austerity, the large head of the nail became chiseled. Beautiful finials in gilt brass surmount the stiles (Fig. 5).

Italian influence is observable

long period between the sixteenth and nineteenth centuries, this Italian type is to be found almost exclusively among the peoples of the coast and in the Balearic Islands until the seventeenth century, when it seems to have disappeared. Olive wood, stained black and polished by use,

was usually employed for making this furniture of the eastern shore. The cabinetmakers of the west coast used, in their construction of Italianized furniture, a darker, harder wood, something like the *bois-de-fer* of Brazil.

The monastic armchair was gradually elaborated with such metal work as was suitable, with unpretentious carving on the front stretcher; and, above all, with a fixed upholstery of garnet velvet, embroidered sometimes with polychrome silk thread, sometimes with gold, or with a simple border of gold braid or fringe stitched to the velvet seat (Fig. 3). In the homes of the nobility the arabesques of this embroidery developed into heraldic motives. Coats of arms were often embroidered in the upper left-hand corner of the chair back. When, toward the end of the seventeenth century, the upholstery of the seats and backs made its appearance, this embroidered cloth, so typically Castilian, took the place of the leather which had formerly covered the seats and backs of the monastic chairs. This type of work disappeared before the end of the century (Fig. 4).

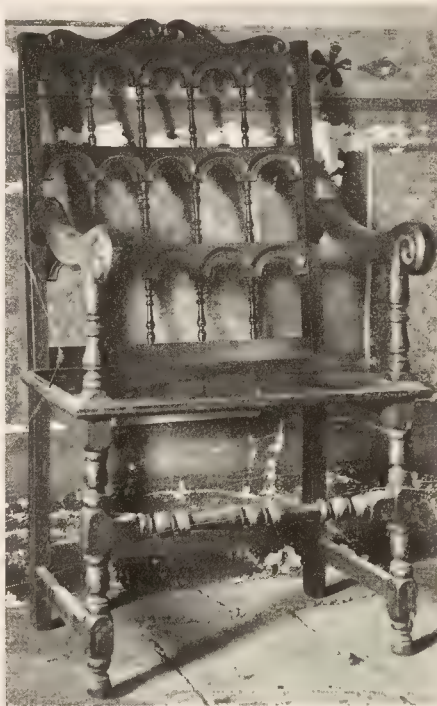


Fig. 2 — ARAGONESE ARMCHAIR (Probably Seventeenth Century)

While of Spanish make, the chair betrays Italian influence. From Paulo, Aragon.



Fig. 3 — CASTILIAN CHAIR (Seventeenth Century)

Fundamentally similar to the monastic type, this chair has taken on elegance in the form of a garnet velvet back and seat. The back is embroidered in polychrome arabesques, in the centre of which appears the cross of the military order of Calatrava.

From a private collection.

It goes without saying that the quality of chairs, as well as of all other kinds of furniture, varied according to the wealth and social status of their owners. And we must not forget that, during the entire sixteenth century and a good part of the seven-

Fig. 4 — GARNET VELVET WITH EMBROIDERY (Seventeenth Century)

This elaborate method of covering ended with the passing of the century. From the Desping Collection at Palma de Mallorca; as produced by permission from Arte y Decoración en España, Barcelona.





Fig. 5 — SPANISH ARMCHAIR (Style Louis XIV)
Seat and back in carved and stamped leather.
From the Museum-Library Balaguer, at Vilanova, Catalonia.

teenth, the excellence of these chairs lay in their simplicity. That was the rigorous heritage from Philip II. His celebrated chamber and ante-chamber in the Escorial, which are almost intact today, offer exemplification of *cinquencentistic* Castilian furnishings of the most aristocratic variety. His armchairs, covered in embroidered velvet, have a charm without equal, in spite of the fact that their many colors have become faded during the long centuries and their stitches raveled.

Another variant of this type of armchair is that with leather figured, carved, polychromed and gilded, after the style of the celebrated tanners of Cordova, Valencia, and Barcelona. Leather thus decorated is called *guadamacil** in Andalusia, and *orpellers*† in Catalonia and Valencia. A variation of *guadamacil*, common on seats and backs, consists of little stamped and carved arabesques, left entirely destitute of coloring and gilding. *Guadamacil* was at its

**Guadamacil*: Literal translation is *printed leather work*.

†*Orpellers*: Literal translation is *brass work*.

height in the seventeenth century. Then this carved leather was preferred for chairs, while the leather decorated in many colors came to be used more for wall covering. The armchairs of Figures 5 and 6 are beautiful examples of the chiseled *guadamacil*.

We immediately perceive the influence of Louis XIV in the chair of Figure 5, of the seventeenth century. The particular chair in Figure 6, although it could well enough be assigned to the eighteenth century, is a hybrid type never to disappear from the repertory of Spanish chairs. It is *guadamacil*.

The Louis XIV chair also appeared in Spain with seat and back upholstered in velvet, studded with brass headed nails, and of a structure and decoration so resembling the French prototype that we should be confused as to its nationality were it not for the fact that the Spanish imitation occurred but rarely, and then completely gilded.

It is difficult, in a few words, to speak satisfactorily, of the fields of production of Spanish furniture in the seventeenth century — this branch of archaeology having been, until now, quite neglected. However, it is safe to say that Seville, Madrid, perhaps also Cordova and Valencia produced the most furniture during this period. A great deal of furniture was imported from France during the seventeenth and even the eighteenth centuries.

(To be concluded)



Fig. 6 — ARMCHAIR (Seventeenth or Eighteenth Century)
Back and seat in stamped leather. This type of chair covers a considerable period of time.
From a private collection of Palma de Mallorca.

Some New England Tankards

By EDWARD WENHAM

Photographs from the silver collection of Francis P. Garvan

THERE is, in the tankards of New England origin, a distinct characteristic of simplicity, which was maintained from the beginning of the silver craft in America until the cut-steel die and the steam hammer superseded the cunning hand of the artist-smith. The tankards of the more southerly Dutch settlements were frequently enriched with chased acanthus leaves and other embellishments. They were generously modeled, as befits containers of genial brews. But the tankards of New England, whatever their inward capabilities, were outwardly restrained — even to the verge of primness. In New England the flat top continued in use beyond the time when New York tankards had acquired lofty and impressive domes. By the same sign, no doubt, flat heels were, and still are, more usual in sober Boston than in the *insouciant* metropolis.

Timothy Dwight* of Boston, however, offers a notable exception to his contemporaries. Early in the eighteenth century he had the hardihood to produce a tankard in which the surface is chased with acanthus leaves similar to those used in England on caudle cups at the end of the seventeenth century.

TANKARDS ONCE PLENTIFUL

Four beautiful tankards were lost to Boston at the time of the Revolution, when Dr. Henry Caner, the loyalist rector of King's Chapel, succeeded in removing nearly three thousand ounces of silver, consisting of gifts to the

church from three English monarchs. Whether or not the tankards in this collection had been presented by the rulers of England, history fails to state; but it is probable that they were gifts from private individuals. It was, we may remember, customary, in earlier days, to use quite precious drinking vessels for enlivening domestic purposes, and eventually — probably at the death of the owner — to place them among the plate of the church which had ministered to the spiritual welfare of the departed. One such bestowal was that of Richard Hubbel to the First Congregational Church of Bridge-

port, in 1734, when, by his will, he donated "my silver tankard to the Church of Christ in Stratfield for ye use of ye Lord's Tabell."^{*}

DOMICAL LIDS

Domical lids appeared on New England pieces after 1715. And seldom does a New England domed lid appear without a finial (*Figs. 3-6*), an addition which appears to be typical. The New England silversmith, too, had a liking for masks and cherub heads; and, despite his avoidance of elaborate decoration he frequently placed a face, smiling or grotesque, on the terminals of his tankard handles. But, while various handle shapes — some quite elegant — were adopted by their contemporaries in other settlements, New England silversmiths invariably used the simple S shape which is found on the English tankards of the Tudor and Stuart periods; although the enriched terminal rarely appears on the handles of the latter.



Fig. 1 — JEREMIAH DUMMER (1645-1718)

Jeremiah Dummer, the silversmith of Boston, inclined to use a serrated lip on the front of his tankard covers. This example illustrates the maker's method of marking — his initials within a heart shaped shield.

*Timothy Dwight (1654-1691) The tankard is pictured in Bigelow's *Historic Silver of the Colonies*, p. 131, where the comparison to a caudle cup likewise occurs.

*For this information the author again appears to be indebted to Bigelow, *op. cit.* p. 136. — Ed.

THE USE OF COIN SILVER

Doubtless due to their plainness, the surfaces of New England tankards show a more pronounced whiteness than do the surfaces of pieces which are chased or engraved. In fact, this peculiarity of color is specially observable whenever American Colonial plate is compared with contemporary works of European origin. This whiteness must be attributed to the old-time American custom of supplying the silversmith with his metal, usually in the form of Spanish dollars. These coins were melted, recast as an ingot, and later were hammered to the desired dimensions and gauge. It was because of this method of obtaining silver that a piece of plate was valued on the basis of so many Spanish dollars. Judging from their capacity and weight, some of the early tankards must have swallowed up a goodly company of dollars.

Occasionally pieces of plate are found upon which is impressed the word *coin* to signify that the metal was obtained from melted coinage, or its equivalent. Metal so stamped, is, consequently, only .900 fine silver, while the sterling standard is .925; that is, nine hundred and twenty-five parts silver in every thousand parts of metal, the remainder being alloy added to indurate the precious metal. After the year 1865 the word *coin* was discontinued, and was replaced by *sterling*. It is a curious fact that, when the United States Mint was established, the silver coinage was less than .893 pure silver. Forty years later, however, the standard was raised to .900, a circumstance which probably explains the increase in the purity of domestic silver plate.

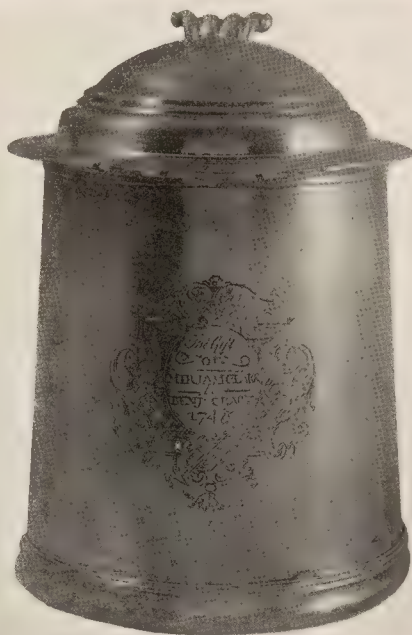
SOME NOTABLE SMITHS

Several early Colonial silver-

smiths were connected with the national currency, John Hull, who was a famous craftsman in Boston during the seventeenth century, being the first master of the Massachusetts mint. In addition to being a silversmith and banker, he was representative from Wenham, and Treasurer of the Colony. When, in defiance of the English edict, a mint was established, Hull was appointed master. It was during this period that

Fig. 2 — JOHN EDWARDS (1670-1746)

While New York tankards retained the plain, domed lid, a decorative knob was almost invariably applied to domed tankards of the New England Colonies. As the illustration shows, a characteristic decoration is added as a finial of the handle. This tankard is stamped *J. E.*, surmounted by a crown, the mark of the maker.



Later, in 1790, when the Colony decided to issue paper currency, Jeremiah Dummer, a former apprentice of Hull's, who was also in business in Boston, executed the engraving and printing of the new bills. Dummer was among those early silversmiths whose work is frequently found in church silver services, although many splendid examples of his art are preserved in private collections.

AMERICAN MARKS

While in America no official mark was applied to silver plate — as was the practice in England — the early American silversmith usually stamped his work with some device by which it may be identified. After 1745 this de-

Fig. 2a — JOHN EDWARDS (1670-1746)

This view of the tankard of Figure 2 shows the engraving added by the donatrix Miriam Clark, when presenting the tankard to Benjamin Clark. It reads: *The gift of Miriam Clark to Benjamin Clark 1746*. In this tankard we find a New England example with domed lid *sans* finial.



Fig. 3 — SAMUEL VERNON (1683-1737)

A tankard made by Samuel Vernon, who was in business at Newport, Rhode Island. While the finial on the cover is smaller than usual, it carries out a tradition which is specially associated with New England tankards.

vice usually took the form of the craftsman's initials placed in an escutcheon or heart-shaped shield, frequently accompanied by some small emblem, such as Andrew Tyler's cat or John Cony's rabbit. Later the full surname appears in a rectangular punch, sometimes with the initials of the maker's Christian name.

At no time was any attempt made by the craftsmen of New England to produce such sumptuous drinking vessels as were, at one time, the vogue in the Mother Country. As the eighteenth century advanced, however, and the colonists began to accumulate wealth, a slightly more ornate tendency becomes evident. Tankards grew taller, and, while retaining their former beautiful if severe lines, developed heavier base moldings and adopted increasingly elaborate domical covers.

LATE ADDITIONS

Sometimes, today, we find these beautiful vessels fitted with a spout and used as a jug or coffeepot. The addition of this lip constitutes, of course, a modern blemish, for never was a tankard originally so made; and though this act of unconscious vandalism has saved many a fine specimen from the melting pot, collectors cannot but regret a mutilation that was actuated, no doubt, by some more or less intense and destructive temperance movement.

Fig. 4 — JACOB HURD (1702-1758)

Jacob Hurd of Boston early adopted the molded band on the body of his tankards. His pieces are particularly noticeable for their decoration of the handle terminal.



EARLY METHODS

When it is recalled that the old silversmiths relied upon somewhat primitive tools to produce their really splendid pieces of plate, our admiration for the result of their labors cannot but be increased. Nor were any of them simply specialists in a single branch of their art. To design, to fashion, to chase, or to engrave the finished piece — one process was as easy as another to these men. Few modern craftsmen, with all the aid of recent scientific machinery, can produce that exquisitely soft finish which was the reward of the planishing hammer and rottenstone of earlier times.

Although the old silversmiths used a foot lathe, it was not for the purpose of spinning a body, but merely for making *true* the shape which had been "raised" by hand. Those to whom the process of "raising" is at all familiar will readily understand the infinite care and skill necessary to produce a protuberant or cylindrical shape from a flat sheet of silver merely by the process of hammering. Each stroke of the mallet had to be made with perfect precision and in such a manner that it effaced the impression of that preceding it. Only after constant practice might a craftsman acquire such proficiency as that. When, about the middle of the last century, dies were introduced and silver was produced by stamping and spinning, proficiency passed.

CRESTS SOMEWHAT RARE

Family crests are only occasionally found among the



Fig. 5 — SAMUEL CASEY (1724-1773)

Tankards of the mid-eighteenth century are taller than those of earlier date, the bodies are more tapered, and a heavier molding appears at the base. The curious mask at the terminal of the handle is typical of New England.



Fig. 6 — JOHN COBURN (1725-1803)

As it was not until late in the eighteenth century that the maker's surname appears in full on silver, it is probable that this tankard, which is marked by John Coburn of Boston, was made about 1770. By this date, further, minor changes appear in the style, a molded band being placed around the middle of the body.

domestic silver of the democratic early New Englanders. When they do appear, in the form of engraved decorations, they add considerably to the historic value of the piece which they embellish. Many of these emblems recall the families who contributed largely to the early history of American progress in wordly affairs, just as Paul Revere, John Hull, Jeremiah Dummer, Casey, the two Burts, and many others contributed to the edification of the early

American home. Never, even from the earliest days, did the silversmithing of Colonial America display either crudeness or timidity in handling. Of no other branch of industry, or art, may this so sweepingly be said. This field of enterprise displays, at all periods and in all examples, a kind of quaint impeccability that explains, better than any other attribute, the eagerness with which the American collector cultivates it.



Potichimanie

By ALICE VAN LEER CARRICK

ODD, isn't it, when once you begin to be interested in some new antiquity that has just swum into your ken—a type that you've never known before—how examples of it spring up and multiply until even your reading seems to be filled with it? Take L's potichimanie vase, for instance. She found it, as she has so many of her unexpected oddments, up in her barn loft; and I first beheld it, filled with yellow flower sprays, and sitting on top of her black and gold lacquer cabinet. I thought it quaintly charming with its background of soft green that set off the amusing Chinese figures and blossoms adorning it; and we both decided that it must be some form of decalcomania, and let it go at that. All we actually knew about its history was that her father had made it as a young man somewhere in the eighteen fifties.

And then while I, intent upon card-case researches, was poring over volumes of Godey's *Lady's Book*, I not only discovered illustrations of potichimanie vases, but rules and regulations for their making. Some of you, too, may find these Victorian treasures stored away in attics, and, if you are like me, you will thirst for further knowledge. Hence my quotation:

"Potichimanie is, as its name implies, a fabric representing china; it is a kind of work which has just made its appearance in Paris, and from the rage it has there, has had the word *Manie* added to the original name of Potichim.*

* Potichimanie, being a made-up word, may, perhaps, mean what one wishes it to. Nevertheless the *manie* was, properly speaking, the fad and not the product.

The *Lady's Book* is the first to give this new mode of ornamenting. The materials consist of glass vases (in the shape of which, by the way, we trust ere long there will be considerable improvement), sheets of paper covered with appropriate subjects (colored fashions will look very well), liquid gum, prepared oil color, good varnish, spirits of turpentine, and brushes. Cut out the paper, taking away

every atom of ground, and when a sufficient quantity of subjects are done, clean your vase, gum the colored side of the paper, and lay it in the vase, pressing it closely down in every part, so that no air bubbles are left between the glass and the paper. Take care that every part is so gummed. Arrange the subjects according to your fancy, and as nearly as possible like the actual vases; thus, Chinese subjects must imitate Chinese vases in the arrangement of the figures, as well as the coloring of the ground. Medallions are especially suitable for Sèvres; and we have also Etruscan, Assyrian, and many other subjects. When dry add another coating of gum at the back of the pictures, not touching the glass; then a coat of var-

nish. When this is dry, clean the glass well, and pour the coloring matter into it, rolling the vase round and round in the hands so that every part is colored. Add another coating of varnish afterwards."

These directions were printed in January, 1855, and in the July issue I found the following note:

The product was a *potiche*, which, further, Larousse defines as decorated glass, in imitation of Chinese porcelain.



Fig. 1 — POTICHIMANIE VASE AND TUMBLER (c. 1850)

The Victorian period was the great era of the "just as good." Among the pleasing decorative utilities of the time were various glass vessels adorned from the inside with cut-out pictures, gummed in position, and further fortified with paint and varnish. By this process, so the enthusiastic propagandist declared, correct semblances of the rare porcelains of China and of the earthen vases of ancient Greece could be created at insignificant cost.

Owned by Miss Adeline T. Joyce.

Fig. 2 (left) — POTICHIMANIE VASE (c. 1850)

Taken from *Godey's*, this illustration shows a glass vase decorated according to the contemporary ideal of potichimanie and used as a flower holder. Such utilization of recovered specimens is, however, not recommended, since contact with water is liable to destroy the last vestiges of decoration.

Fig. 3 (right) — POTICHIMANIE VASE

In this example the beauty of domestic felicity has outweighed the fantastic charms of the orient. The sparseness of the decoration is, further, somewhat unusual.

Owned by Mrs. C. L. Banks.



"During the existence of the potichimanie, the glassworks at Sèvres alone have made 8000 of vases a day, and the crystal works at Clichy have, for more than twelve months, employed the greater number of their workmen on smaller articles."*

Later Godey's magazine, in the same year and in that following, showed records, in the *Philadelphia Agency* column, (a bygone shopping service) of a few orders for potichimanie ornaments—the pictures, patterns and flowers being sent out; but the vogue never reached the popularity enjoyed by cardcases; perhaps for the very

*The art of potichimanie is discussed at length in Mrs. Pullan's *Lady's Manual of Fancy Work* (1858) and in *Art Recreations*, published by F. E. Tilton and Company in 1860. The latter book includes under this head a consideration of the process of gluing cut out pictures to the outer surface of earthen vessels and embalming the result in coats of varnish.—Ed.



simple reason that, in days of many calls, it was easier to carry a capriciously pretty little case than it was to spend hours making imitation porcelains.

In February, 1857, a rather interesting advertisement was printed—the notice of one J. E. Tilton of Salem, Massachusetts, a dealer in artists' materials, whose encomiums of "Grecian Painting and Antique Painting on Glass" had been appearing for some time. For three dollars he offered many things: instructions in these accomplishments, twelve fine mezzotint engravings, a bottle of preparation and "directions for

Fig. 4 — POTICHIMANIE VASE (c. 1850)

Chinese motives appear to have been most popular for this form of home decoration. Each figure was applied separately and glued in place. Later a background of paint was laid on; and, if water was to be used, an application of pitch protected the work.

Owned by Mrs. E. H. Carleton.

Oriental, and the beautiful art called potichomanie, etc., with receipts for varnishes, etc." A little later *Godey's* announced, "*Hiawatha's Wooing*,—Mr. J. E. Tilton of Salem, Mass., has sent us a copy of this beautiful engraving, which he has had prepared especially for his Grecian Painting." I couldn't help wondering at this combination of a subject and an art apparently so widely separated, but I dare say it was pleasing since Longfellow wrote the ambitious creator that it was a "charming picture, designed with much poetic feeling, and finely executed."

Tilton's advertisements continue nearly unchanged through 1859, and in September of that year he was successful enough to have an important shop in Boston. I write "nearly unchanged" for, after the first notice, he spelled Potichomanie without the "o", an alternative that Anne Parrish employs in *The Perennial Bachelor*. Do you recall the opening paragraph:

"As she lay floating in the grey river that flows between sleeping and waking, Maggie Champion knew, without remembering why, that it was a happy day. And when she opened her eyes, the sunlight falling on the carpet in stripes of pale warm gold, the warm

buff walls, even the fat little buff potichomanie flagons with their crimson rosebuds, all held a secret happiness—what was it?"

I am glad that I put off reading *The Perennial Bachelor* till this summer. Always, I think I would have appreciated its utter truth, the delicate strength of its style; but it is my hours with the *Lady's Book* that have made me understand the perfection of its setting. Those flagons interest me; I have never seen any, even in illustrations, but they must rank among the "smaller articles" made at Clichy.

All this to show how potichomanie has been invading my reading, and now along comes the *Junk Snapper**, who has seen these vases in South Carolina, this time black and "decorated with a highly illuminated picture of children rolling hoop in a wonderful garden." Soon, I suppose, the antique shops will bristle with them, while their artless Victorianism will forever convey to my mind a mild academic pleasure rather than enthusiastic envy. Still, I own, I should like to see the Etruscan and Assyrian patterns!

*C. R. Clifford, *The Junk Snapper*. New York, The Macmillan Company, 1927



Fig. 5 — A PAIR OF POTICHOMANIE VASES

Very few of the potichomanie products have preserved their ground paint intact. As water has been used in them or as time has dried out the oil in the paint, the backgrounds have tended to flake off, and to carry with them the applied cut-outs. This pair of vases is rather unusually well preserved.
Owned by W. E. Linblad.



The Franklin Glass Factory—Warwick's Venture

By JULIA D. SOPHRONIA SNOW

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"OLD glass, you're lookin' for, is it? Well, I've got a bottle that's *old* enough for anyone! It was made right here in Warwick *over a hundred years ago*. And I remember hearin' my grandfather tell about it, too!" Thus spake an ancient inhabitant of Warwick in response to my enquiry.

As he talked, I had followed him into his parlor, where he opened the door of the china closet beside the fireplace; and there, on the bottom shelf, shoved far back into dust-covered obscurity was — *the* bottle! Such was my introduction to Warwick Glass.

Having other than a purely commercial interest in antiquities, I determined to know more about this product and its manufacture. It is, in consequence, to Miss Rhoda A. Cook of Warwick, a remarkably keen and active woman for one of eighty-five years, that I am particularly indebted for access to her excerpts from the manuscript diaries of William Cobb, storekeeper, postmaster, town treasurer of Warwick, and first president of The Franklin Glass Factory Company. (Miss Cook is the step-granddaughter of Elias Knowlton, a resident of the town, who lost all of his property by the collapse of The Franklin Glass Factory Company.)

Although the diaries for the years 1814 and 1818 are missing, and the remaining records of the enterprise leave much to conjecture, Mr. Cobb has bequeathed to the student of early American manufactures, as well as to the collector of old glass, invaluable documentary evidence not only of the venture at Warwick but also of contemporary factories in New York, New Hampshire, and Massachusetts. Though no deep excavation has been attempted as yet, the vicinity of the old glasshouse has yielded confirmatory material in the nature of amorphous fragments of glass that have been picked up in the road.

Bearing further testimony is an epitaph on an isolated tombstone in the cemetery in Warwick.

SEQUESTERED WARWICK

The sequestered little town of Warwick, lying at the foot of Mount Grace in hilly northwestern Massachusetts, has, during the past hundred years, mourned over her ever-dwindling population. One by one she has seen her farms on the uplands abandoned, and her homes in the street vacated as financial reverses came to her people, or as greater advantages in the outside world lured away her youth. Today she numbers a population of scarcely three hundred. But the future holds a brighter prospect. The new highway leading from central Massachusetts to connect with northern routes and the Mohawk Trail now makes Warwick accessible. The lonely beauty and quaint charm of the village cannot fail to entice the wayfarer.

Could those who lived in the Warwick of long ago return today, they would see very few outward changes. Perhaps they might wonder where everybody had gone, and ask what the word G-A-S-O-L-I-N-E meant on that big red thing in front of the store. They certainly would tremble agape at the horseless chaise that goes whizzing through the streets. But a gas tank and a Ford are the only anachronisms which have superseded the erstwhile wooden watering trough and Dobbin.

THE ADVENT OF EBENEZER HALL

Back in 1810, Warwick, an active community with more than a thousand inhabitants, boasted of her several enterprises. She was alive to the hope of a future which would establish her industrial supremacy among her neighbors. This period was marked by the advent in the village of one Ebenezer Hall, a "Scotchman of fasci-



Fig. 1—WARWICK BUILDINGS

a. HOME OF WILLIAM COBB.

Now unoccupied, this was the home of William Cobb, storekeeper, postmaster, town treasurer of Warwick and chief officer of The Franklin Glass Factory Company.

b. THE FACTORY SITE

Where the ill-fated factory once stood, a church has since been erected.

c. RELICS OF FACTORY DAYS

The house at the left is the remaining fraction of a building erected by the company to house its workmen. That to the right was the abode of Superintendent Ebenezer Hall. Both are now occupied by old-time families.

nating and alluring address" to teach the winter school at Flower Hill.*

That Hall was deemed a fit person for instructing the child mind and directing it in the gentle art of good behavior is attested by the fact that he remained after the termination of his year's contract. Evidently realizing, however, the penury to which a schoolmaster is fore-ordained, and preferring a more lucrative profession, as befitted a gentleman of his station and learning, he presently adopted the "practise of physick" in the community. That he was held in high esteem and regarded as a trusted citizen of considerable prominence is further indicated by his election to the office of Town Clerk. He had won his way into the hearts of the people whom he served, and had gained their confidence in him as a man of honesty, learning, and ability.

BIRTHRIGHTS FOR A MESS OF GLASS

From some source, we know not what, Ebenezer Hall had acquired an obsessing interest in the manufacture of glass. At that time, Warwick very much needed window-glass for her buildings — a fact of which Hall was fully cognizant. Then, too, as a dispenser of medicine, he may have anticipated the thrill of decanting his rhubarb and gentian concoctions from glass phials of his own blowing. Through his enthusiasm and eloquence, he persuaded the residents of Warwick of the need for a glass factory in their midst. Indeed, he so won the support of the influential persons of the town that they mortgaged their farms for the purpose of raising funds necessary to start the project. Accordingly, by an Act of Incorporation, February 6, 1812, Ebenezer Hall, William Cobb, Jacob Rich, Benjamin Tuel, Samuel Fay, and Ebenezer Williams were made a corporate body under the firm name of The Franklin Glass Factory Company, for the purpose of manufacturing window glass and hollow glassware.†

At a meeting of the proprietors, Hall was elected superintendent of the Company, and, in such capacity, was empowered to undertake the enterprise at once. Forthwith he made a contract with David Bishop to complete the foundations for the glasshouses within a period of eight and one-half months.‡ About the same time, he likewise engaged James Symes, a glassblower, to come to Warwick and to direct the construction of the "internal works" of the factory. On February 7, 1812, Symes arrived with his family.

EARLY COMPLICATIONS

As the work progressed and complicated situations arose, Hall found it necessary to organize the proprietors into a unified body for conducting the affairs of the Com-

pany on a businesslike basis. Accordingly, he had a notice printed in the county paper, *The Franklin Herald*, calling a meeting of the stockholders to choose a clerk, a treasurer, and directors (Fig. 3). The election of the following officers resulted:

William Cobb, *President*
Richard Westcoat, *Treasurer*.
Ebenezer Hall, *Superintendent*.
Samuel Fay, *Agent for the Proprietors*.



Fig. 2 — THE HOME MARKET (1815)

To provide a local market place for the factory product this building was erected. The frame was "raised" April 18, 1815.

Following this reorganization, matters went smoothly for a time, and, by the close of the year, the glasshouses were sufficiently near completion to warrant Hall's leaving in the dead of winter, for Hopkinton, New York, to secure blowers.* During his absence of nearly a month the company bought about six acres of land at a cost of \$189.43, to provide adequate housing facilities for the help and to allow small garden plots.†

In the first week of April, 1813, shortly after Hall's return from the westward, four blowers from the Rensselaer factory — among whom was one Harkman — "arrived in the stage."‡ In order to induce these blowers to leave their former employers, Hall had been obliged to pay each one a bounty of \$100 in addition to the wages previously agreed upon.§

HALL GOES VISITING AGAIN

With the work of construction on his hands, the visiting of various glass factories "throughout the West" (no farther remote than New York state, however), and the task of hiring skilled workmen, Dr. Hall's profession necessarily became submerged in his new interest. Accordingly, on April 5, 1813, he "made a contract with Dr. Joel Burnett to sell him his medicine, and to relinquish the practise of physick in Warwick." Having settled his personal affairs to his own relief and satisfaction, and feeling the immediate need for the proper clay for "heaping the furnace," Hall now set out at once for Philadelphia.

During the two months he was away from Warwick, he probably embraced the opportunity to inspect the various glass factories en route to the Kensington Works, for there was a concern at Rockville, Pennsylvania, and another at Glassboro, New Jersey, both of which were conducting business on a more or less successful basis.||

Throughout, Hall appeared somewhat lacking in foresight, and indifferent to the Company's expenditures. It would seem that he should have experimented with the native clay of Warwick, or, that proving inadequate, with

*Cobb, *Diaries*, 1/19/13. Hall took with him his wife and sister on this bleak business jaunt.

†Deeds given by Bunyan Penniman, Sam'l Williams, and Stephen Ball to The Franklin Glass Factory Company, 1813.

‡Cobb, *Diaries*, 4/10/13.

§ " " 3/22/13.

||Edwin Atlee Barber, *American Glassware*. Philadelphia, 1900.

*Jonathan Blake, *History of Warwick*, Boston, 1873.

†Act of Incorporation.

‡Cobb, *Diaries*, 1/11/12.

clay from Montague or Greenfield, before he involved the proprietors so deeply in the project as to necessitate the tremendous expense of transporting clay over a distance of some two hundred and seventy-five miles. For it will be recalled that this occurred in the day of stage-coaches, oxcarts, and canal boats—precisely sixteen years before Horatio Allen successfully demonstrated the *Stourbridge Lion* on the hemlock trestle track at Honesdale, Pennsylvania.*

FIRST SUCCESS

Just one month after Hall's return from Philadelphia—July 9, 1813—the work of heaping clay for the first furnace began. Whether it was Philadelphia clay or the native article is not recorded. All went well for three weeks, but, on the morning of the twenty-eighth, the melting cap gave way before the batch was sufficiently cooled to blow, and the furnace with ten pots was lost.† Undaunted by this failure, the Company began heaping a second time, and, within six weeks, "the furnace was standing well and the glass was of good quality."‡ Blowing had actually begun—and on the Sabbath! Success seemed assured. A notice was dispatched to *The Franklin Herald*. The Franklin Glass Manufacturing Company was in complete operation! People could now be supplied with window glass of all sizes or cut to any pattern (Fig. 4).

FINANCIAL STRESS

Fired with the enthusiasm of this preliminary success, Hall wished to perfect his technique and to improve his product; but, with the Company's funds low, a means must be devised for raising ready money at once. Straightway a notice appeared in the county paper, announcing a "public vendue" of ten shares in The Franklin Glass Factory, to be held at the house of the Innholder in Warwick on the tenth of November, unless the assessments due on each share were paid before that day. Pride in their enterprise triumphed. The owners of the advertised shares paid their dues, and Ebenezer Hall set out with money in his pockets for the Woodstock Glass Factory in Ulster County, New York, where he obtained from Superintendent Leaman "the art of mixing the several compositions of glass, and paid \$500 for the receipts and instructions thereof."§

* *Universal Cyclopaedia and Atlas, Railroads.*

† Cobb, *Diaries*, 7/28/13.

‡ " " 9/5/13.

§ " " 11/27/13.

Notice.

THE Franklin Glass Manufacturing Company, will hold their first meeting at the house of Mr. Stephen Ball, innholder in Warwick, on Tuesday the 17th day of March next, at 9 o'clock A. M. to act on the following business, viz.—To choose a Clerk, Treasurer and Directors, and to transact any other business which may be brought before them.

A punctual attendance of the proprietors is requested.

EBENEZER HALL,
Superintendent.

Warwick, Feb. 20, 1812. 55

Fig. 3—NOTES OF FIRST MEETING

From *The Franklin Herald*, the county newspaper, February 25, 1812.

While at the Woodstock Factory, it is apparent that Hall bribed one of the blowers to come to Warwick, for, shortly after Hall's return from his "journey" David Jacobs appeared with wife and children.* Impatient to demonstrate his newly-acquired formulae, Hall, himself, under the supervision of Jacobs, immediately began filling the melting pots according to his new receipts. Just what was the result of this fresh attempt at glassmaking, the Cobb *Diaries* leave us to conjecture.

Doubtless it was too disappointing to chronicle. With the company funds again low, and Mr. Cobb on the eve of departing for Boston in the hope of selling sufficient shares to replenish the treasury, James Symes, superintendent of the furnace, evidently foreseeing a future of gratuitous labor and possible pauperism, severed his connection with the firm to accept a position at The Crown Glass Works in Sand Lake, New York.† In the meantime, Hall had secured the services of a Frenchman, one Abel Minard, so that the work of manufacture might progress uninterrupted. Mr. Cobb had now returned from Boston in high spirits over his success in the Company's interests, for he had sold forty-four shares to Ebenezer Nickerson and had received the munificent sum of \$1305 toward them.‡ Once more the Company could start with a clean slate.

A PROPHETIC TOMBSTONE

But here occurs a break in the sequence of events. The Cobb *Diary* for 1814 is missing, nor does *The Franklin Herald* make any mention of activity during this year. At present, the only manuscript record we have of the continued existence of the glass company is a deed for the sale of two hundred and eighty-nine acres and ninety-two rods of land at \$1214.02 to The Franklin Glass Factory "at public vendue on the 6th of April, 1814, for the purpose of defraying the debts of Elisha Hunt, late of Warwick." The only

other evidence is the lichen-covered slate slab marking the lonely grave of Abel Minard in the little cemetery on the hill in Warwick. It bears this inscription:

* Cobb, *Diaries*, 12/3/13.

† " " 12/19/13.

‡ " " 12/27/13. *Boston Gazette*, 1/11/13. *Boston Directory*, 1813.

Ebenezer Nickerson was a Boston merchant whose place of business was at 44 Long Wharf. He wholesaled and retailed flour, corn, fish, bread, and "5 pipes (equivalent of ten hogsheads) of old Coniac Brandy." Without doubt William Cobb, store keeper of Warwick, purchased most of his supplies from Mr. Nickerson, and through this channel, succeeded in winning the latter's material support for the Franklin Glass venture.

FRANKLIN GLASS.
The FRANKLIN GLASS FACTORY in Warwick, is now in complete operation, where may be had Window Glazs of all sizes, in sheets or cylinders, or cut to any pattern—apply to
SAMUEL FAY, Agent for the Proprietors.
October 11, 1814 (41*6-w)

Fig. 4—PREMATURE OPTIMISM

This advertisement was hurried to *The Franklin Herald* following the first blowing of glass. Though dated October 11, it did not appear until October 19, 1813.

Sacred
To the Memory of
Abel Minard
(Glass Blower)
Who Died
Oct. 23, 1814
AE 31
Erected by his
Brother Workmen

This stone stands for something more than the mere record of the continued existence of the factory in 1814, or of the high regard in which Abel Minard was held among his fellow workers. It is a monument to Warwick's great venture — The Franklin Glass Manufacturing Company.

ANOTHER SEARCH FOR FUNDS

That the year 1814 brought its vicissitudes to the enterprising group of workmen is evident from the fact that Mr. Cobb decided to leave for Boston to confer with Nickerson again, in the hope that the new patron would come forward as generously now as in the previous year. Accordingly, at five o'clock in the afternoon of January 18, with the mercury hovering around zero, he set out rather half-heartedly for Athol. He "tarried" there that night, "taking a seat in the stage" at four the following morning, arriving in Boston after a journey of sixteen hours.* That the stage upset on the way might have augured ill to one more superstitiously inclined than William Cobb, but, in the light of optimism, the fact that "no material damage was sustained" would seem an auspicious omen. But it was not.

Mr. Cobb was unable to interest Mr. Nickerson, or anyone else in Boston, so took the stage at the Tontine Coffee House for home, determining to resign his office of President, Director, and Treasurer of the Company.†

A FRESH REORGANIZATION

But upon his return to Warwick, he found that it was not an easy matter to extricate himself from his entanglement. Blowing was in progress.‡ Glass was being marketed in the Greenfield store of Lyman Kendall, and eight boxes had actually been sold to J. W. Ripley of the same town.§ Business was really stirring. But it would take more than the sale of eight boxes of window glass to remove the Company from the brink of bankruptcy. Creditors were already pressing; but, by again mortgaging their farms and paying an assessment of \$25 on each share,|| the proprietors were

*Cobb, *Diaries*, 1/19/15. Also *Boston Gazette*, 1/23/15. While in Boston, Mr. Cobb made arrangements with the firm of Joseph H. Adams and Company, 43 Long Wharf, to stock Franklin window glass in sizes 6 x 8, 7 x 9, and 8 x 10.

†Cobb, *Diaries*, 1/31/15.

‡ " " 2/3/15.

§ " " 2/9/15.

|| *Franklin Herald*, 2/21/15.

enabled to keep their heads above water for a little time longer. A special meeting was called, the Company reorganized, and new officers were elected.* That William Cobb's name failed to appear on the list is indicative of his opinion as to the impending outcome of the enterprise.

With the Company continuing to produce intermittently, the new board of directors apparently considered a home market a necessary feature of success; for, on April 18, workmen began excavating the cellar of a store to be erected a few rods north of the road.† Two weeks later, the entire force of the Company turned out for the "raising,"‡ and within a short time the new building had been completed. But all this entailed great expense. Once more the stockholders were looking annihilation in the eye. Many of the proprietors, fearing some difficulty in meeting the demands against them, put their shares out of their hands in order to save their private property from attachment. Nevertheless, the Board agreed to place an additional assessment of \$125 on each share.§

By this time most of the holders had already been bled of their very substance and only a few were able to make payments. Funds were insufficient to keep the factory in operation. Experiencing a change of heart toward the project he had helped to launch, William Cobb, together with five others, now came forward to rescue the Company from its financial reefs, by hiring the factory for a month.|| But this afforded only temporary relief. There were not enough funds to keep the work-

men any longer, — barely enough to give them their back wages. So they were paid off and allowed to go.¶

THE BEGINNING OF THE END

Once more in the interests of the Glass Factory, Mr. Cobb journeyed to Boston to confer with Ebenezer Nickerson,** but the latter was not willing to sink any more money in a foundering bark, nor did he know of anyone else who would. William Cobb, however, was not a man to give up easily; nor was he one to disregard the support which his fellow townsmen had given him in the venture. Not only had they staked their all, but he, himself, was deeply involved, and he had these interests to protect. Where to

*Cobb, *Diaries*, 4/5/15.

Jonathan Blake, 1st Director, President, and Treasurer.

Ebenezer Hall, Clerk.

Richard Wastcoat, E. Williams, E. Nickerson, Abner Goodell, Directors.

†Cobb, *Diaries*, 4/18/15.

‡ " " 5/13/15.

§ " " 5/23/15.

|| " " 10/10/15.

¶ " " 11/22/15.

** " " 12/20/15.

Co-Partnership.

THE subscribers having formed a connexion in business, under the firm of

Nickerson, Cobb & co.

For the purpose of Manufacturing Window Glass, at the Glass, Factory in Warwick, respectfully inform the public that they have commenced Blowing, and offer for sale 6 by 8, 7 by 9, and 8 by 10 Window Glass, Fan lights, picture and clock Glasses cut to any patterns, at reduced prices for CASH.

Traders in this vicinity may be supplied on liberal terms.

Nathan Nickerson,
William Cobb,
Mark Moore,
Richard Wastcoat,
Jonathan Blake, Jr.
Moses Daniels,

Warwick, May 15, 1816.

P. S. Cash or Glass will be given for a few tons Potash.

Fig. 5 — A LATE RALLY

When the Franklin factory was sold out, in 1816, it was purchased by a group which, in a vain attempt at resuscitation, placed this advertisement in the *Franklin Gazette* for May 28, 1816.

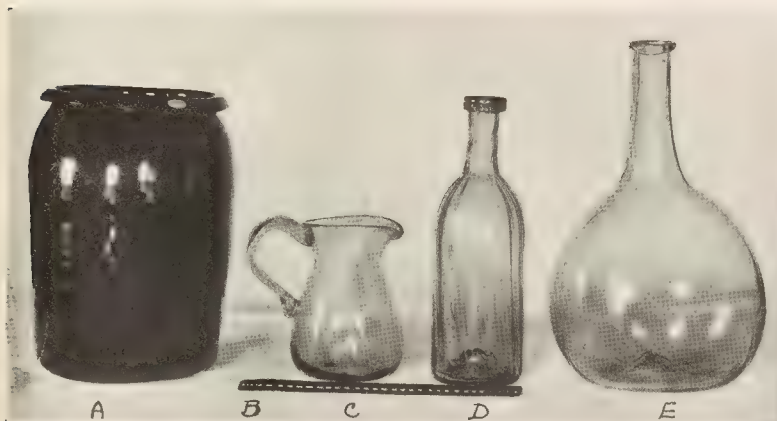


Fig. 6 - WARWICK GLASS

These specimens are reliably attributed to the Franklin Glass Company's factory at Warwick. The spirally twisted foreground fragment is a portion of an amber cane. Like the jar at the left, *a*, it is oliver-amber in color. The pint pitcher *c* and the flask *e* are bluish aquamarine. The bottle *d* is a pale grayish emerald-green.

turn? He had heard of a Mr. Graves of Sunderland, Massachusetts, who might be interested to conduct the glass business.* But a visit to the person in question proved fruitless.

There seemed nothing left to do but put up the factory at auction and realize whatever was possible. Accordingly, on February 14, the property was struck off to the highest bidder, Captain Mark Moore, for the sum of \$2350. But it did not remain long in these hands, for that very afternoon the Captain sold out one-third to Ebenezer Nickerson, one-eighth to Richard Wastcoat, one-eighth to Jonathan Blake, one-eighth to Moses Daniels, and one-sixth to William Cobb, Ball and Hastings being partners with Cobb in the purchase.†

These men formed a "connection in business" under the firm name of Nickerson, Cobb and Company, and agreed "to run the furnace while it lasted."‡ But two months afterward, the cap of the furnace "failed," and business stopped.§

HALL DEPARTS FROM WARWICK

Subsequent to the collapse of Nickerson, Cobb and Company, Ebenezer Hall shook the dust of Warwick from his feet and hied him to the factory in Keene, New Hampshire. Finding this establishment had passed into new hands after having done nothing to advantage for some time, and observing that its new sand from Athens, Vermont, was proving satisfactory, Hall anticipated success for the Keene company, and forthwith agreed to superintend its factory for one year at a salary of \$500.|| Following the termination of his contract in Keene, he accepted a similar position at Woodstock, New York, with an increase of \$100 over his previous year's stipend.¶ With the further wanderings of Ebenezer Hall we are not here concerned.

*Cobb, *Diaries*, 1/10/16.

† " " 2/14/16 and 2/21/16.

‡ " " 4/3/16.

§ " " 6/6/16.

" " 7/5/16.

¶ " " 9/20/16.

Back in Warwick, William Cobb was standing by his ship, settling accounts, posting books, and devising means whereby the loss to Nickerson, Cobb and Company could be minimized. It was agreed to hold an auction of shares, unless the stipulated assessment of \$25 was paid on each, before the day of sale, April 3, 1817.* Within a week from that date, the loss for the last run of the factory was reduced to \$400.34.† Throughout the two ensuing years, 1817 to 1819, various unsuccessful attempts were made by Mr. Cobb to dispose of the property. On November 10, 1817, he wrote a letter to P. Fiske of Cambridgeport, offering that gentleman the whole establishment for \$3500.

A PROPOSAL TO DEMING JARVES

Although Mr. Cobb's diary for 1818 is missing, and *The Franklin Gazette* advertises nothing, we conclude that no transfer of factory real estate was effected, since, on March 9, 1819, the indefatigable Cobb went to the New England Flint Glass Factory at Leachmere's Point, Cambridge, to converse with "Mr. Jarves,"‡ respecting the sale of the business.§ That Jarves was not interested in the Warwick proposition from a personal standpoint is clear, for Mr. Cobb went from Cambridge to Dorchester in pursuit of a "Mr. Kurkup" who was a glass manufacturer.|| But upon arrival there, he found that his quarry had gone to New York. And so Mr. Cobb returned to the Flint Glass Factory two days later and made "some arrangements" with Jarves to assist in the sale of The Franklin Glass Factory.¶

It is apparent that Jarves either had not accumulated sufficient capital to undertake the Warwick enterprise just then, or that he considered the factory too remote from highways of transportation, commercial centres, and the sources of necessary constituents for glass mixing. This failure to sell the business sounded the death knell of The

**Franklin Herald*, 9/20/16.

†Cobb, *Diaries*, 4/11/17.

‡It is probable, beyond a doubt, that this "Mr. Jarves" mentioned in the Cobb *Diaries* was the Deming Jarves of the Dry Goods Firm of Henshaw and Jarves located at No. 20 Broad Street, Boston; who was at one time clerk of The Boston Porcelain and Glass Company at Leachmere's Point, Cambridge (*Boston Gazette*, 9/4/1817), later agent for The New England Flint Glass Factory, Cambridge, (*Boston Gazette*, 4/13/1818), and subsequently founder of The Glass Factory at Sandwich. (Deming Jarves. *Reminiscences of Glass Making*.)

§Cobb, *Diaries*, 3/9/19.

||3/9/19. Also Boston *Directories* of 1805 to 1820 and *Boston Gazette*, 1812-1819.

¶Apparently William Cobb was unused to "furriners," or the pronunciation — let alone spelling — of their names, so phonetically chronicled the Dorchester glass manufacturer as Kurkup. The Boston *Directories* do not list such a person, but mention a Charles F. Kupfer as superintendent of the Boston Glass Manufactory at Essex Street, and of the Flint Glass Factory at South Boston (Dorchester). The fact that Mr. Kupfer's name does not appear in the Boston *Directories* of 1818 to 1820 further leads one to infer this was the man whom Mr. Cobb sought at Dorchester as a prospective purchaser of The Franklin Glass Works.

¶Cobb, *Diaries*, 3/11/19.

Franklin Glass Factory Company.* The following year the Factory buildings were razed,† and "quit claim" deeds were executed for the division of the property.‡

FINALE

Today a small white meeting-house marks the place where once the old factory stood, and all that remains to testify to the bright hopes of early days are gleaming bits of glass by the roadside.

THE FACTORY'S OUTPUT

The few specimens attributed to The Franklin Glass Factory, which are here illustrated have been purchased directly from descendants of former Warwick families in whose possession these specimens had always been kept. From the "oral tradition" accompanying, and a comparison of their fabric with that of fragments picked up near the site of the factory, there is no doubt left in my mind as to their authenticity.

Aside from those in my collection, I know of only five other specimens that may, with any degree of assurance, be ascribed to Warwick. One fell into the hands of a New York dealer a few years ago, and was subsequently sold.§ A cane and a funnel are owned by a son of Warwick who is loath to relinquish his treasured heirlooms save to lineal descendants. The other two, the aquamarine jar and plate illustrated in Figure 7 are "lifers" Number 66 and 67, serving sentences in Memorial Hall in Deerfield.

That my assiduous search for authenticated pieces has been so meagerly rewarded is not surprising when we consider the vicissitudes which befell their manufacture. Apparently the glasshouse was more an experimental laboratory for Ebenezer Hall than a manufactory. Possibly this is harsh judgment concerning one who was once held in such high esteem as was Hall. But it is an actual fact that the project was launched on theory rather than on experience and knowledge of local resources and requirements.

So far, what few specimens have been brought to light, were found in Warwick and its immediate environs. It is quite probable that many others were procured from their original owners long ago by antique "pickers" whose interest in them was purely monetary — such pieces, consequently, have lost their identity in the vast field of unauthenticated glass of the early nineteenth century.

CHARACTERISTICS

The Warwick product was a simple blown one, — typical of the output of contemporary factories. It *could not*

*Cobb, *Diaries*, 7/22/19. Mr. Cobb sold to Appleton and Eliot of Keene, New Hampshire, 3 "Flattening Stones" at \$10 each.

†Cobb, *Diaries*, 6/15/20.

‡ " " 5/2/21.

§A quart capacity aquamarine jar, similar in shape to the one illustrated in Figure 7, now in the collection of Alfred B. Maclay of New York City.



Fig. 7 — WARWICK GLASS
Specimens of Warwick glass in Memorial Hall, Deerfield, Massachusetts. Jar, $4\frac{3}{4}$ " in diameter, $9\frac{1}{2}$ " in height. Plate, $11\frac{1}{4}$ " in diameter.
Photograph by courtesy of Mrs. George Sheldon, Curator of the Museum.

possess many distinguishing features, in view of the fact that Hall had obtained his receipts for glass-mixing from the factory in Ulster County, New York, and had some of the Woodstock and Van Rensselaer blowers in his work-rooms. Furthermore, he was not sufficiently skilled in the glassmaker's art to warrant originality in mixing or in method.

Apart from a certain inherent tonal quality of bluish aquamarine, present in the fragment and the preserved specimen, there seems little to differentiate this product from that of either Keene or Stoddard. Amber, olive-amber, and olive-green, merging into the lighter shades of emerald and aquamarine, were colors common to all factories of that period (Fig. 8).

The amorphous fragments scattered near the site of the old factory speak not only of disasters which befell the little band of workmen, but also of some later successes in manufacture. However, evidences of failure, seen in the coarse lumps of obsidian-like amber glass, seem to predominate. Were it not for the profusion of large air pockets, a young geology student might easily confuse the fragment with its igneous analogue. But from the prevalence of these bubbles, sand particles, and streaks of amber in a green ground, it is apparent that some accident must have happened in the process of glass-melting before the frit was sufficiently fused. Possibly this was at the time, in 1813, when the cap of the furnace gave way, resulting in its loss, together with ten pots of batch almost ready for blowing.

On the other hand, as seen in the large, wide-mouthed jar to the extreme left of Figure 6, the quality of amber glass which escaped catastrophe during its manufacture, is good. There is little sand, the product is clear, and the bubbles, though numerous, are small. But greater success seemed to attend the making of the bluish-aquamarine product — apparent in fragment and specimen alike. In this lighter-colored glass, there is a pronounced ab-

sence of sand and bubbles; hence a finer, clearer, and smoother appearance. May it not be possible that this was the outcome of experiments made in accordance with the Woodstock formula for which Dr. Hall had paid \$500?*

The first mention in the *Franklin Herald* of specific articles made at the Warwick factory appeared in the issue for October 19, 1813 — the notice dated the eleventh — evidently reaching the press too late for earlier publication. Here the Company advertises "window glass of all sizes, in sheets or cylinders." In the advertisement dated May 15, 1816, the firm of Nickerson, Cobb and Company stipulate the exact sizes of window glass that were cut at the factory; viz., 6 x 8, 7 x 9, 8 x 10. In addition, the "co-partnership" respectfully offered the public fanlights, and picture and clock glasses cut to any pattern. This "cylinder" glass referred to in the earlier notice was simply the factory's method of making window glass. Cylinders of glass were first fashioned on the end of the blow pipe, then cut longitudinally with a diamond, and finally allowed to open and flatten out under the heat of annealing.

To my knowledge, no lists of anything other than window glass, manufactured by The Franklin Glass Company have been found as yet. I have been assured by a few old Warwick families that bottles, jars, pitchers, souvenir canes, and funnels were blown; and in all good faith in these assurances, I have bought heirlooms where it has been possible. Substantiating the statements, aside from a clause contained in the Act of Incorporation stating the purpose of the company to manufacture window glass and *hollow glass ware*, I have two small fragments, picked up near the site of the old factory, which show definite structure. Fragment H, Figure 8, is ostensibly a piece of a bottle neck. Fragment C may be the folded base of a handle for pitcher or mug. By comparing this with the base of the handle of the pitcher illustrated in Figure 6, both are found to terminate in the same uncrimped, reverted piece of glass. However, this cannot be regarded as conclusive evidence of the factory's having made pitchers and mugs, since it is possible that this fragment may have been

merely a thread of glass which dripped from a workman's blow pipe or punty-rod. Yet its folded end suggests intention.

There are practically no structural characteristics of the Warwick specimens to set them apart from other glass of their era. Their crude simplicity of contour does not differentiate them. It merely reflects the homeliness of a people living a century ago. The thickness of the glass, ranging from one sixteenth to one fourth of an inch, typifies the sturdiness dominant in those days.

In respect to the treatment of mouths of hollow objects, the specimens illustrated in Figure 6 all exhibit marked variations. The pitcher shows the simplest method of finishing — shearing. The neck of the bulbous bottle to the

extreme right, having been sheared, presents a collared appearance by the additional application of a thick thread of glass which encircles the mouth. The engulfing gape of the amber jar on the left is rimmed with a wide, retroverted sheared flange. The mouth of the cylindrical bottle leads one to infer that its blower had attempted to collar it by pressing his battledore upon a sheared neck with sufficient force to telescope the glass molecules into this thickened band.

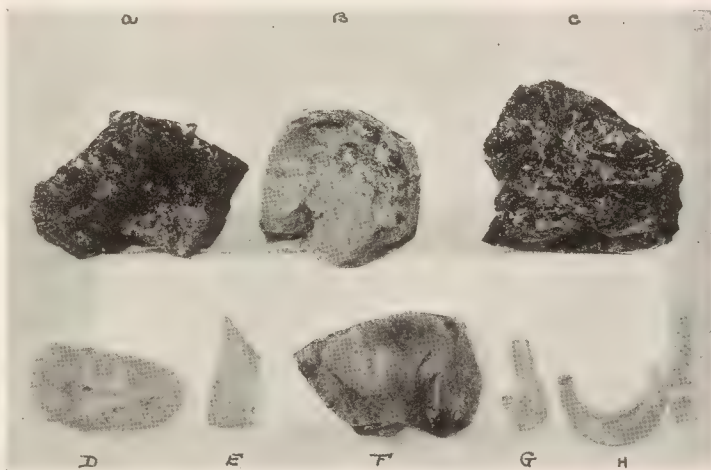


Fig. 8—BITS OF WARWICK GLASS

These fragments were picked up at the factory site. a and c, olive-amber and olive-emerald, show insufficient fusion; b is a lump of sand with a vitreous glaze; d, bluish aquamarine; e, bluish aquamarine; f, light green; g, bluish aquamarine; h, bluish aquamarine bottle-neck.

In the construction of handles, Hall apparently did not dare chance the delicate procedure which a *blown* one would entail, so applied, instead, a blob-like strip of glass to his hollow vessel. The result he called a pitcher.

In the amber fragment of a cane lying in the foreground of Figure 6, and the cylindrical-shaped bottle directly behind it, the blower achieved a simple type of ornamentation by rotating his pipe in one direction while turning his punty-rod in the other. In the case of the body of the bottle, the expanded appearance of this spiral fluting is due to subsequent blowing.

Apart from a certain specific blue of the aquamarine glass, the only possible feature that might justify the student in attributing a specimen to the Warwick factory is the typical scar left by the removal of the punty-rod. The pontil mark encircles a diameter varying from one and one-quarter to two and one-half inches, dependent upon the size of the specimen. Within this scarred ring, there is an average concavity of three-quarters of an inch, signifying the depth to which the punty-rod was driven into the base of the object.

It is regrettable that no records have been found reveal-

*A smoky emerald-green glass pitcher, now in my collection, but formerly purchased from an old family in Ulster County, New York, and in all probability blown at the Woodstock factory, closely resembles in color and texture many of the Warwick fragments, and lends support to the inference.

ing the secrets of glass mixing as it was practised at the Warwick factory, or divulging the retail market price of its varied product.* All that we know regarding the latter is contained in the postscript of the company's advertisement in the *Franklin Gazette* for May 15, 1816. "Cash or glass would be given for a few tons of potash." But as we are in the dark as to the rate of exchange then, Warwick Glass must still remain a priceless commodity.

*In *Wholesale Prices current at Boston*, listed in The *Boston Gazette* for May 13, 1815, Franklin Window Glass, size 8 x 10, is rated at 14 cents per box of 100 ft. Boston and Chelmsford Glass of like dimensions, 19 and 15 cents, respectively. In the January 1st issue of 1816, Franklin Glass is listed at 12 cents versus Boston's 19, and Chelmsford's 13 cents.

POSTSCRIPT NOTE

Since the preceding lines were written, Stephen

Van Rensselaer's *Early American Bottles and Flasks* has appeared, in new edition, with a somewhat extended quotation from the *New Hampshire Sentinel*, of November 10, 1859, concerning the life and fortunes of Ebenezer Hall. According to this account, Hall's sole original claim to consideration as a glass manufacturer lay in certain early experiments with blow-pipe and brazier, with whose aid and that of various chemicals he had produced some small samples of clear glass. On the basis of this slight laboratory success he undertook large scale manufacture. Only a miracle could have prevented a disastrous outcome. Hall's association with the Keene, New Hampshire, works is mentioned in the account quoted. Later it appears that our irrepressible promoter undertook glassmaking in New York State, where he amassed something of a fortune; and that eventually, with his sons, he engaged in glassmaking somewhere in the state of Michigan. He was reported as still living, at the age of close to eighty years, in 1859. That was quite a long time ago. — THE EDITOR.

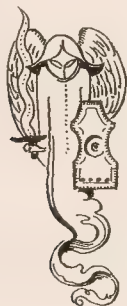
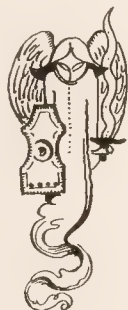


Fig. 9 — THE GRAVE OF ABEL MINARD, GLASS BLOWER
This simple stone "erected by his brother workmen" is a monument not only to a deceased workman but to an ill-starred enterprise.



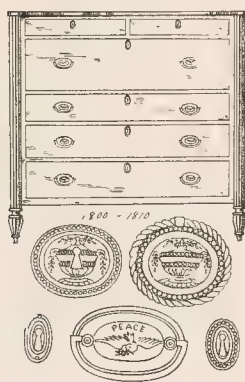
Ready Reference for Furniture Hardware, III

Drawings by Dorothy Miller Thormin

Photographs from original specimens in the private collection of Israel Sack

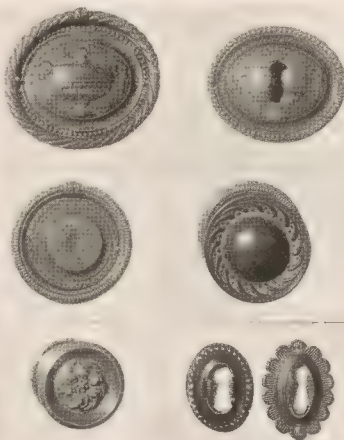
THE variety of patterns of brasses, from which choice may be made, greatly increases when we come to deal with furniture of the period 1780-

1800. The fundamental forms, however, during this late period, remain very nearly constant either as circles or as ellipses. Occasionally, too, we encounter rectangles

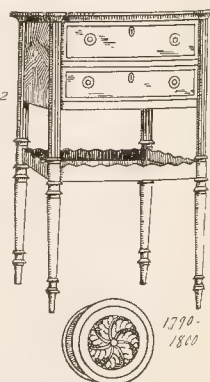


Left
Figure 11

Right
Figure C



Right
Figure 12



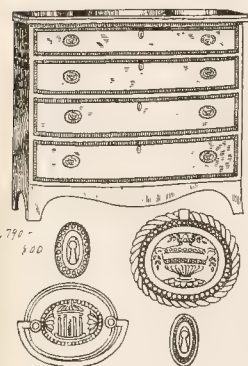


Figure 13

whose corners have been clipped. In this period, back plates are no longer cast and engraved, or ornamented with a pierced pattern; they are made of thin metal stamped in relief. On fine and delicate furniture, handles of this type may be of silver or silver plate. We occasionally find the bail or ring handle giving way to the flat circular knob, particularly on smaller pieces.

The face of this knob is sometimes decorated with a small rosette, sometimes with concentric circles. Ivory knobs occur on dainty sewing tables, and keyholes are framed in ivory or light colored wood.

It is virtually impossible to lay down rules as to choice of patterns among the innumerable designs which the stamping die has made available. In general, however, the circular or nearly circular back plates bearing a heavy urn design, of Roman or Pompeian suggestion, should be avoided in connection with the lighter scale specimens of American furniture. They are really appropriate only on pieces of rather dark, rich mahogany in which the classic influence of the Brothers Adam is more or less apparent. Such pieces are more frequently encountered among English than among American examples. Ring handles with a circular rosette back plate, however, have a wide measure of suitability.

In the case of old furniture of the late eighteenth century, however, the shape of the handles required is usually determined by the hole marks of original applications. Sometimes the original

holes have been plugged and a knob set between them. Examination of the

inner side of the drawer front will usually reveal the nature and style of the early handles.

In the case of sideboards, it will frequently be found that cupboard doors and bottle drawers show no indication of ever having been equipped with handles or knobs.

Since drawers and cupboards of such pieces harbored articles whose preciousness required protection with a lock, a key frequently served all the requirements of a knob or handle. Where original knobs or the marks of them do not occur on sideboards, it may be the part of wisdom not to supply the deficiency. Victorian knobs or handles will sometimes be found as disfiguring late additions on the doors and deep drawers of old sideboards. In such cases, it is not always easy to decide whether completely to remove the excrescences and heal the resultant scars as well as may be, or to supply the most nearly correct substitute obtainable.

* * *

Toward the close of the eighteenth century and during early years of the nineteenth, as furniture grew heavier, the apparent weight of hardware increased proportionately. The lion head carrying a ring handle belongs in the transition period between Sheraton and Empire, and serves as effectively on pieces that are classifiable as Empire as on those which must properly be known as Sheraton. On Empire pieces, such as the chest of drawers in Figure 15, a large form of knob,



Figure 15

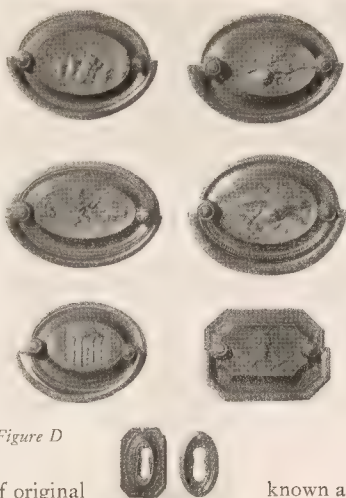


Figure D

shown at the right in the second row of Figure C, frequently appears.

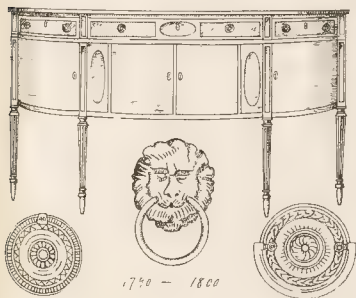


Figure 16

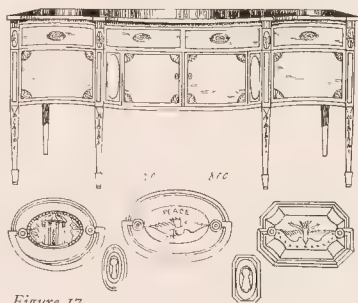
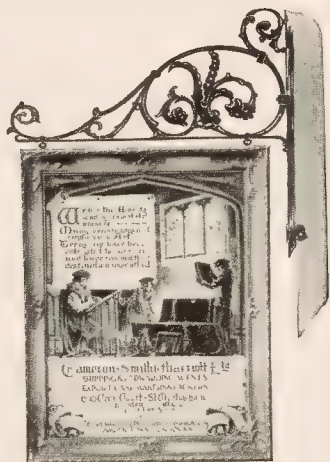


Figure 17



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Shop Talk

By BONDOME

THE insistent inadaptability of the American tourist has produced one beneficent result. It has forced the adoption of modern plumbing and *centralheizung* in communities which, until they provided such comfortable installations, had found that an unwarmed and unlaved mediaeval culture offered insufficient bait for the dollars of materialistic pilgrims from Yankee-land. Beyond this point, however, all the elevating effects of this inadaptability abruptly terminate; for the more completely the traveling American imposes his influence to render Europe just like home, the less attractive as a place of visitation does Europe inevitably become. A bus touring company in England is, indeed, already threatening to equip a fleet of motor coaches with radio, a jazz phonograph, a soda fountain, and a pie counter so that overseas visitors may go screaming through the old world countryside in full enjoyment of the free, frank camaraderie of a home-town store picnic.

The polite foreigner is ever willing to oblige, and, even where his courtesy flags, his trading instinct prompts him to find means of meeting the demands of profitable customers. Accordingly, what the tourist with cash in hand calls for is, in time, pretty sure to be supplied in some form or semblance, sauced, if need be, with various skilfully administered hypnotic suggestions. In such transactions, the wish to serve and to satisfy is often quite as dominant as the desire to obtain a profit.

If a customer bellows for the moon and will believe that he has it when a suave salesman formally presents him with a chunk of green cheese, why not thus cater to his acquisitive disposition and let him enjoy himself? After all, cheese is obtainable and moons are not.

It is disturbing to the equanimity of a conservative English dealer in antiques to have a group of Americans come bounding into his place and inform him that his late Sheraton tables with reeded tripod supports are "Duncan Phyfe." The first time that this startling revelation of authorship bursts upon him, the dealer is inclined to protest, feeling that his professional knowledge is somehow being impugned. But his arguments are of no avail. Eventually he succumbs, and, while he possibly never before heard of Phyfe, he may soon learn to invoke the magic name whenever an American customer turns up. Thus has an Americanized Scotch cabinetmaker assisted in the distribution of much English furniture, which, while meritorious, has not thus far enjoyed extraordinary esteem in its native land.

While the English dealer may accustom himself to accepting the authorship of Duncan Phyfe for his hitherto anonymous late Sheraton types, he still finds difficulty in adjusting himself to the American habit of calling for antique furniture by specification. Mrs. X insists that her small Chippendale table shall be just eighteen inches high; twenty will never do. Mrs. Y will be desolated if her desk is more than thirty inches wide. I heard one shopper in a London store whose vast accumulations are a wonder of antiquedom asking for the rarest types of chairs by the dozen.

Of course such chairs were not to be had either in that shop or probably in any other proper shop in England. If they had been, their mere price quotation would probably have caused the inquiring dame to fade speedily into twilight slumber.

Speaking of quantity demand, I have been told by an Englishman, who may or may not have known what he was talking about, that America has ordered somewhere in the neighborhood of half a million Staffordshire figures for delivery this fall. Staffordshire figures in general will bear rather close scrutiny. In no other field of collecting — unless it be that of glass — does one's

native sense of quality play so important a role; for there is really no receipt which offers a sure basis for separating the wheat from the chaff — that is, among examples of the Victorian period. There would be much difficulty in successfully imitating the vigor and spontaneity of design or the luscious glazing of the figures which belong in the Astbury-Whieldon-Wood group of the eighteenth century and the primal years of the nineteenth.

Since American customers insist upon it, all Irish glass is now likely to be known as Waterford. Two very wise and very philosophical specialists in the glassware of the British Isles, however, have assured me that there is usually no telling which from t'other among examples from Erin's early glass factories. The English expert in old glass, further, is deeply mystified by American customers who come seeking examples of Sandwich glass — or its equivalent — in London. The Englishman's chief collecting interest appears to center on what we should call historical drinking glasses, mainly seventeenth and eighteenth-century specimens whose type of stem and nature of engraving betray their date, or whose occasional patriotic or personal inscriptions give them a special significance. There are, too, certain rare old pieces of enameled glass and choice items of decorated white Bristol which are dear to the English collector's heart.

The English souvenir shops are full of gaudy glass paper weights of yesterday's making; the exclusive dealer will show no more than eight or ten carefully culled specimens. He will have a considerable number of fascinating candlesticks, however, and a somewhat extensive array of decanters, tumblers, bowls, and other articles of use and adornment in fine flint glass, cut in the English fashion of the later Georges — these in addition to some early mirrors and a selection of Irish ware. But of pressed glass he will show hardly a fragment, unless it be an Apsley Pellat specimen with a medallion head preserved in shining splendor within its fabric. Yet from such a distinguished array of glassware many an American will turn unmoved, only to be overwhelmed with enthusiasm at sighting, in some junk shop window, a pressed diamond-pattern sauce dish that conveys a pleasing reminder of home.

Back of the bar in the tiny hotel that clings to the cliff at Clovelly, may be seen a cheap little pressed glass dish in which small change is kept during the day. It is one of a succession of precisely similar specimens which, for sometime past, have occupied the same position and performed the same service. During the tourist season the hotel proprietor spends some of his time in reluctantly selling this specimen of glass to eager American tourists who insist upon owning it. I hope that he asks a good price; for, while there are plenty more of these dishes in the nearest market town, fetching them to Clovelly is something of a task.

Lectures and Exhibits

Metropolitan Museum, New York

Through September 18: Exhibition of printed fabrics, most of them the gift of William Sloane Coffin, including Indo-Persian hangings, French Indiennes, Toiles de Jouy, and English prints.

Chicago Institute of Art

Through the summer: Exhibition of the most important English mezzotints of the eighteenth century, by Green, Smith, and others.

Rhode Island School of Design

Through the summer: Exhibition of Early American Furniture. Exhibition of Battersea Enamels.

Boston

Through August the Vose Gallery is exhibiting a collection of early American paintings ranging in period from the late seventeenth century through the early years of the nineteenth. The paintings consist mainly of portraits, with two fine ship pictures, and a small subject piece, the sulking Achilles by Benjamin West.

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RECEIVED FOR REVIEW

FURNITURE

THE PRACTICAL DECORATION OF FURNITURE. Volume II. Veneering, inlay and marqueterie, painting and gilding. Volume III. Metalwork, leather and textile coverings, lacquering, etc. By H. P. Shapland. New York, Payson and Clarke, Ltd., 1927. Price \$5.00 each.

MINOR ARTS

A HISTORY OF FIREARMS. By Major H. B. C. Pollard. London, Geoffrey Bles; New York and Boston, Houghton Mifflin Company; 1927. Limited American edition of 150 copies. Price \$12.50.

MISCELLANEOUS

SPANISH ART. Burlington Magazine Monograph II. London, B. T. Batsford, Ltd., 1927. American agent, E. Weyhe, New York. Price \$1.00.

Answers

Readers of this column may often know some facts about the questions asked which are unavailable to the Editor. In such cases it is hoped that they will share their information with those less fortunate by writing full particulars to the Queries Editor.

342. H. C. D., New York (ANTIQUES for May, 1927, Vol. XI, p. 398). Mrs. Charles H. Watkins writes that she has gleaned from a Boston Gazette of 1836 that the firm Woodberry, Dix and Harwell were, at that time, carrying on business at 183 Washington Street, Boston.

Among other things they sold watches, mantel clocks, jewelry, bronzed and gilt fancy articles, candelabra and girandoles, silver and plated ware, britannia, cutlery, japannery, and lamps.

Questions and Answers

Questions for answers in this column should be written clearly on one side of the paper only, and should be addressed to the Queries Editor.

All descriptions of objects needing classification or attribution should include exact details of size, color, material, and derivation, and should, if possible, be accompanied by photographs. All proper names quoted should be printed in capital letters to facilitate identification.

Answers by mail cannot be undertaken, but photographs and other illustrative material needed for identification will be returned when stamps are supplied.

Attempts at valuation ANTIQUES considers outside its province.

351. Here are illustrated two bits of carving that came with a question as to their age and attribution. Both specimens were, according to our correspondent, picked up, in April, 1915, among the ruins of an old chateau in Ypres, after the town had been deserted by its civilian population in course of heavy bombardment. It is assumed that the carvings have been part of a private collection.

The smaller of the two — reproduced in virtually full size — is easily enough identified as a piece of Swiss workmanship such as, for decades, have tempted cash from tourist purses. It represents that good Teutonic huntsman Saint Hubert who, it will be remembered, was converted to Christianity by encountering, in the forest, a white stag between whose horns stood a shining crucifix.

Our correspondent has been assured by responsible authority that this carving should be assigned to the early eighteenth century. Our own tendency would be to place it somewhere in the 1840's or 1850's — or later.

The other specimen is not so readily dismissed. It is wrought in mother-of-pearl, and represents a bearded Orpheus playing his lyre while entranced

birds and beasts draw near to listen. Here, of course, is a well-known classic subject. Its treatment, however, is anything but classic. It smacks of early Christian iconography and stimulates shadowy reminiscences of Ravenna mosaics and Alexandrian ivories, while the curly cued bear in the foreground seems decoratively Chinese in origin.



Such a carving can hardly have been wrought in Europe. We believe that it may have been made in the centre of the Near East



— somewhere in Asia Minor — or, at the other oriental extreme, in China. We have a notion that this piece — attributed to monastic sources — is not very old and that it possesses small value. With this opinion, in general, some of our archaeological friends at Princeton are inclined to agree. Indeed their latest information is to the effect that such things are made in Bethlehem.

352. We have received queries regarding the identity of the makers of the various clocks bearing the names given below. The clock books at hand do not yield information concerning any of them. Whether they represent the actual makers or merely the purveyors of clocks, we cannot say. Perhaps some reader may be able to give enlightenment.

Grandfather clock Jno. Field, Smithfield
Grandfather clock Joseph Hollinshead, Burlington
Grandfather clock Christen Foren
Banjo clock Seward
Clock Klingman

353. L. S. O., *Massachusetts*, inquires the date of a jug stamped *Charlestown*, with two little tassels below. The jug is of brown glazed pottery, thirteen inches high, with cover and two handles, and in shape resembles the jug shown in *ANTIQUES* for May, 1925, page 242.

An authority suggests 1800 as an approximate date for this jug. He recalls having seen a heart impressed on similar ware instead of the tassels, but he has no knowledge regarding the factory which produced this type of pottery.

354. B. A. J., *Rhode Island*, has a banjo clock marked *Montpelier, Vermont*. The maker's name is, unfortunately, obliterated. Can anyone help here with the names of clockmakers of Montpelier who might have produced banjo clocks?

355. S. O. H., *Connecticut*, has a table bearing the label of Benjamin Thompson, Arch Street, between Front and Second Sts., Philadelphia, No. 28.

The Librarian of the Pennsylvania Museum, to whom the query was sent, has found in the *Philadelphia Directory* for 1837 this name with a notation *Cabinet Maker*, at 133 North Third Street; in 1839 it is listed in the same way, at 18 New Street; and in 1858, at 1314 Mellon Street.

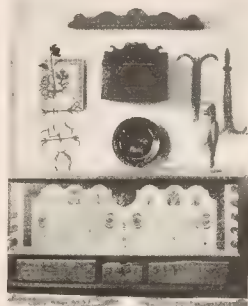
Has anyone information as to when this or any other Benjamin Thompson was located on Arch Street?

356. L. E. K., *Massachusetts*, enquires concerning a glazed stone bottle, ten inches high, of a soft mustard color. The piece is marked G. C. (or O.) Holey & Co. (or Haley).

Can any of our readers give information about this manufacturer?

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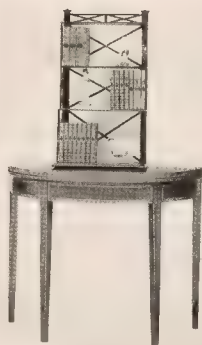
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My Lowestoft Collection is now on exhibition in the American Wing of the Metropolitan Museum, but I have lately acquired some remarkably fine pieces, which I feel sure will be of interest to lovers of china.



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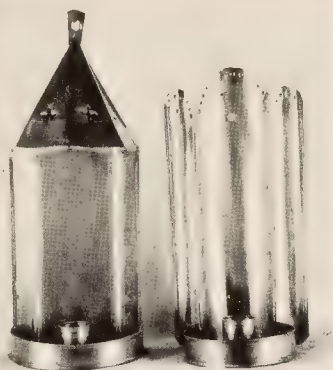
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More than 200 dealers in antiques find the magazine ANTIQUES a profitable advertising medium because more than 11,000 of the most important buyers of antiques in the country use it each month as a guide to buying.

There is really no better advertising medium in the country for those who sell antiques or accessories for antiques.



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WE have in stock several fine paneled room ends, one of which, from Connecticut, we illustrate. We can fill orders at present for full paneled rooms, or for rooms with elaborate overmantels, doors, and dado. We suggest that owners or architects communicate their wants to us, as we are, we believe, the only specialists in old American woodwork in New York.



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Offer for sale the following antiques which have been personally
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Wallis E. Howe:

6 mahogany Chippendale chairs	\$950
Mahogany corner cupboard	200
Oak corner cupboard	200
Jacobean carved chest	200
Welsh dresser	225
A very unusual irregularly shaped Queen Anne mirror	225
A Chippendale gilt mirror with pheasant design	250
Queen Anne walnut slant-top desk, serpentine cabinet, 14 secret drawers	250
Mahogany sofa table	250
Sheraton mahogany inlaid four-foot sideboard	450
Miniature pine clock, one hand, circa 1650	500
2 pine corner cupboards with glass doors	

Lowestoft china Italian chest
French rustic furniture Very fine French pewter

4 silhouettes done by Master Hubbard at the age of thirteen,
dated 1823, very rare and seldom seen outside of museums.

Photographs on request

Bristol is on the direct road between Providence and Newport



Virginia Walnut Lowboy, 29 1/4 Inches Long, 29 1/4 Inches High, 20 Inches Deep

A CHIPPENDALE walnut side chair; a Hepplewhite side chair in apple-
wood; Windsor armchairs; a mahogany grandfather clock, brass, eight-day
movement, bonnet top; a copper plate quilt, unused condition, floral design
in rich colors; a blue and white coverlet, twenty-eight eagles, with maker's name
and date 1833 in corners, an all original walnut lowboy, small size; a curly maple
tavern table, very rare; a pine blanket chest with ten original brasses; a Sheraton
field bed with slender fluted posts; an Eli Terry clock; a Windsor fan-back chair;
a banister armchair with two side chairs to match; a wingchair; a pink lustre
tea set, a blown glass cane, beautiful colors; Stiegel, Sandwich, glass; eight valentine
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Old Times: Old Friends: Old Things

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The shop possesses rare and lovely pieces, also innumerable simple and quaint ones. The house glows with cheer, which its maple, old pewter and gay hooked rugs exudes.

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Prices include crating

Special discounts to dealers

Send for lists

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OFFERS FOR AUGUST

TWO rare banister-back chairs, one heart and crown, one heart and crown fiddle-back; maple highboy; maple bedroom set, complete; fine Chippendale table and chairs; Duncan Phyfe table; tip and turn dish-top table; very rare lamps and candlesticks.

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The STEPPING STONE

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Three-part Hepplewhite Dining Table
Set of Six Sheraton Dining Chairs
Carved Empire Sofa :: Crystal Chandelier
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Illustrated: A Windsor candle stand in original untouched condition.

Also

other early American pieces. I advise art collectors to inspect them.



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25 Minutes from New York City

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*Next to the Historic
Winslow House*

EDWARD C. FORD

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A set of six Hepplewhite Chairs
3 Hepplewhite Sideboards
5 large Dining Tables
2 Sofas

Pewter Glass China

And a general line of early
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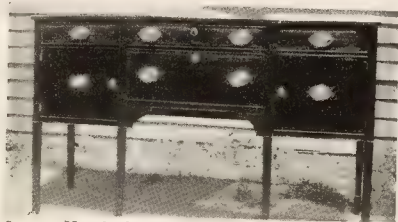
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FROM AUGUST 1ST TO
SEPTEMBER 15TH

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Sconce "Cru-
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A curly maple desk, 36 inches wide	\$250
A pine bookcase-desk, slope fall, doors below	130
A pine blanket chest, Pennsylvania Dutch decorations	100
A seven-spindle fan-back Windsor chair, fine turnings	60

Dough Troughs :: Tavern Tables :: Water Benches

Telephone PENNYPACKER 1983

The Loft

314 South Camac Street, PHILADELPHIA, PA.



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Price \$25 each

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W. H. WILKINSON, Proprietor

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at the

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A four-story reclaimed brick house originally built and inhabited by French Huguenots, now filled with an exceptional collection of glassware, china, hooked rugs, furniture, and minor furnishings, personally selected in New England, the South, and Europe.

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Small scrolled open pine kitchen dresser, 1 paneled door underneath, H. & L. hinges, 3 scrolled shelves, 42 inches long, 19 inches wide, 7 feet high. Refinished.

Green South Jersey glass hanging lantern.

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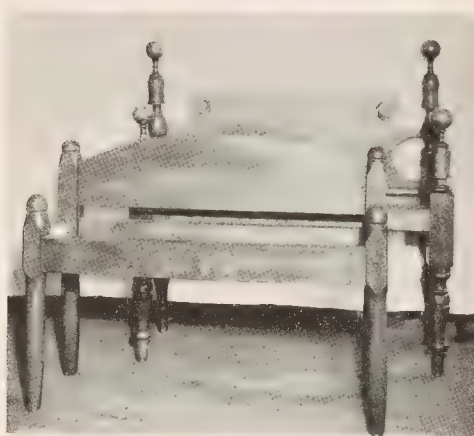
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Refinished Ready for Use

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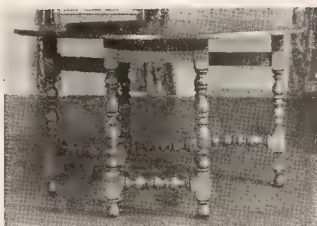
Pairs are made up of one old bed and one copied from the original. They are made in a variety of turnings, in maple, birch, and pine. Sizes, 3 feet 6 inches by 6 feet 4 inches. Prices range from \$75 to \$110, crated and delivered to cars.

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| 4. A Hepplewhite fireside wingchair
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Chinese lacquer, brass dial, perfect
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| 5. A pair of mahogany Sheraton side
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| 6. A small mahogany fireside seat. | 12. A lacquered bench with arrow-point
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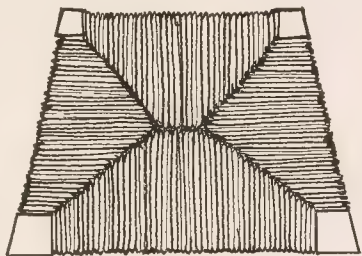
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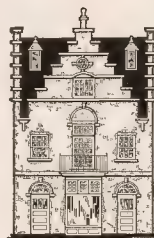
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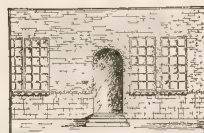
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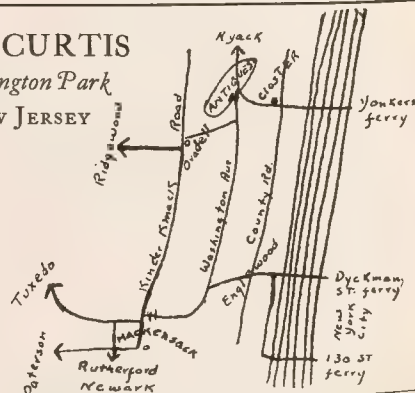
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So I buy slowly, carefully, and at price concessions such as only one long schooled in the intricacies of his profession is able to obtain. And, in consequence, when I open my shop each Spring I do a normal year's business in little more than six months' time.

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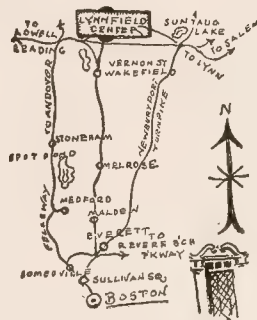
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Sale of Collection and House

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I am disposing of my entire collection of early American pieces beginning August 3 to August 10. Collectors and museums will find many unique pieces.

Among the more notable are the following: the best oak four-skirted turned center stretcher-table in the country; an oak and pine trestle candle stand; a peg-leg candle stand; a shoemaker's candle stand; a butterfly table; a transition butterfly; a quartered oak paneled chest; a Guilford chest; a dated pine chest with drawer; 6 other rare carved and dated chests; a cherry scroll-top brass moon and ship tall clock; a six-legged inlaid San Domingo dining table by Sheraton; a crotch mahogany X-stretcher Pembroke table, very small; a curly maple X-stretcher Pembroke table; a large round walnut drop-leaf Queen Anne table; another extra large one in curly maple; a very fine Virginia walnut desk with unusual interior, very small, having original brasses; a large walnut tavern table; a set of 6 Windsor chairs; several fine chairs; one of three known baby Carver armchairs; a splendid corner cupboard; 200 pieces of early Sandwich glass in historical and conventional designs; some beautiful flowered hooked rugs; 100 pieces of pewter; several fine mirrors; a delightful swell-front crotch mahogany inlaid Hepplewhite shaving mirror; also brass, glass, iron, samplers, chairs, tables, etc.; the five-inch *Boston State House* cup plate in blue, by Stephenson.

The entire collection has been gathered over a period of years from a collector's viewpoint.

The wonderful Colonial residence, which is also for sale, has been faithfully restored even to the old hand-blocked papers. It is three stories, built in 1781, and has the original paneling and fireplaces, a large central hall, 15 rooms and spacious grounds and outbuildings; the whole with all conveniences. It is representative of New England's Georgian architecture. The eldest daughter of the builder of the house married a former ambassador to the Court of St. James. A portrait of the builder, by John Trumbull, is still preserved.

Make it a point to attend this sale as every piece will be disposed of

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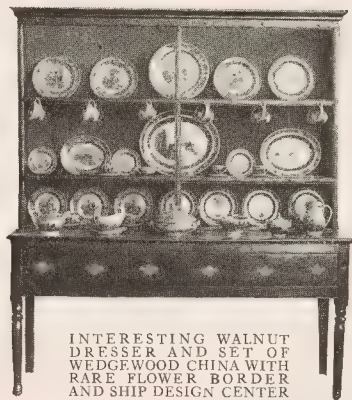
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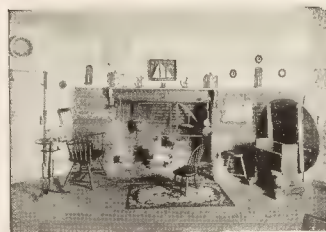
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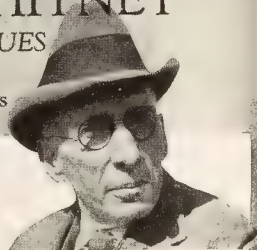
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A mahogany knee-hole desk
A Governor Winthrop desk
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Convex mirrors
A set of 6 Hepplewhite chairs, etc.

1927

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At this sale a free lunch will be served to all present. To make it more interesting,
a valuable early American antique will be sold every 20 minutes at all of these
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A MAPLE bow-back Windsor armchair, all original, very bulbous
turnings, \$50; early pine hanging cupboard, 36 inches tall, 28 inches
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refinished in honey color, \$30; large pine stretcher tavern table, two
drawers, molded lines on apron, fine, \$125; set of four matching fancy
hand-wrought thumb latches, 7 inches long, taken personally from an
old house, \$18 for complete set; delicate unusual early tripod candle
stand, curly maple stem, \$35; large all cherry spindle-turned (rare type
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on hinges, \$35; fine all cherry cuff-turned four-post acorn-top bed, 4 feet
9 inches tall, scraped ready to refinish, \$50.

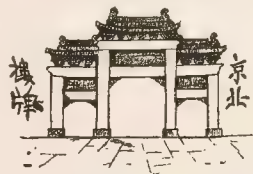
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Ship, Franklin flask; 12 bleeding
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Furniture for the children's rooms for town and country
pine desks, benches, ladder-back and Windsor chairs, chests
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Everything Guaranteed as Represented

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I HAVE just found some early pieces such as a
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inch blue platter, Upper Ferry Bridge over the River
Schuylkill, in perfect condition; some very rare Currier
prints; a fine cherry inlaid grandfather clock; and
many other good things for this month. I also have a
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call will convince you of my low prices.



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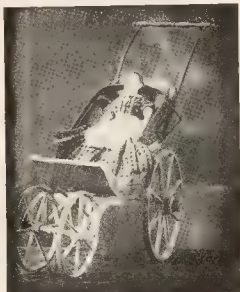
THE attributed origin of the flask shown at the left is the Louisville Glass Works. Its distinctive feature is the vertical ribbing covering the entire flask except where broken on each side by an oval medallion with a spread-eagle in high relief. The flask is found in quart and occasionally in pint sizes, in colors ranging from aquamarine to deep emerald green.

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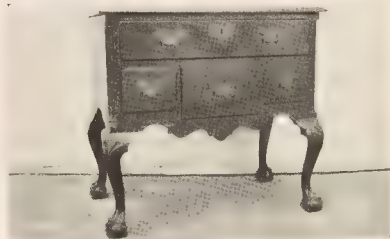
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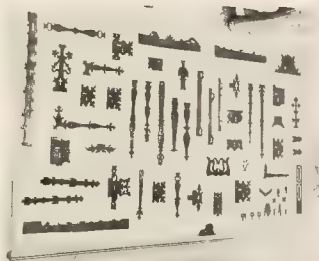
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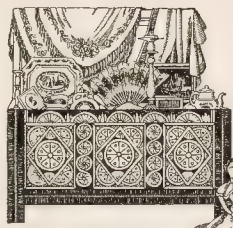
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These, and much more besides, will repay a visit.

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DECORATIVE FURNITURE, by George Leland Hunter. A picture book of the beautiful forms of all ages, and all periods. With more than 900 illustrations, 23 plates in color. Limited. \$25.

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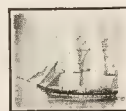
Large sampler, hooked rugs, furniture, rosewood
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In answering advertisements note that, where the addressee is listed by number only, he should be addressed by his number in care of ANTIQUES, 683 Atlantic Avenue, Boston, Mass.

Caution: This department is intended for those who wish to buy, sell, or exchange anything in the antique field.

While dealer announcements are not excluded, it is assumed that the sales columns will be used primarily by private individuals who wish to dispose of articles concerning whose exact classification they may be either uncertain or ignorant. Purchasers of articles advertised in the "Clearing House" should, therefore, be sure of their own competence to judge authenticity and values. Likewise those who respond to *Wanted* advertisements should assure themselves of the responsibility of prospective purchasers. ANTIQUES cannot assume this responsibility for its readers, nor can it hold itself accountable for misunderstandings that may arise.

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OLD PICTURE FRAMES OF THE FOLLOWING sizes: $3\frac{3}{4} \times 6\frac{3}{4}$ R; $13\frac{3}{4} \times 16\frac{3}{4}$ R; $13\frac{3}{4} \times 15\frac{3}{4}$ R; $12\frac{3}{4} \times 15\frac{3}{4}$ R; $13\frac{3}{4} \times 16\frac{3}{4}$ R; $13\frac{3}{4} \times 15\frac{3}{4}$ R. Give complete description and quote price. No. 940.

SILHOUETTES OR PAINTINGS BY JAMES Hubbard, early 19th century. BROWN'S, 309 Alexander Street, Rochester, New York.

STAMPS: HIGHEST PRICES PAID FOR United States, Confederate, and foreign stamps on original envelopes. I purchase either single copies of rare stamps or large accumulations or wholesale lots. F. E. ATWOOD, 683 Atlantic Avenue, Boston, Massachusetts.

I WILL BUY OLD PAMPHLETS, BROADSHEETS, pictures, books, letters, stamps. Send for free booklet of items wanted. G. A. JACKSON, 20 Pemberton Square, Boston, Massachusetts.

LETTERS WRITTEN BY PRESIDENTS, FAMOUS statesmen, generals, etc., no signatures; Revolutionary diaries, early account books, single printed sheets, pamphlets, bound volumes of newspapers, laws, etc., before 1800. CHARLES F. HEARTMAN, Metuchen, New Jersey.

OLD SILVER SPOONS AND OTHER OLD silver. Either write full descriptions or send on approval at my expense. C. G. RUPERT, Wilmington, Delaware.

STODDARD AMBER PITCHERS, BOWLS, other hollow ware; flasks, inkwells, decanters. Pay best prices. Send description, rough drawing, if possible. Quote prices. No. 927.

BLUE STAFFORDSHIRE, ONLY PIECES stamped on back, *Hall Quadrupeds*, perfect condition only. Each size has a different animal in center. Quote price. No. 947.

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I AM INTERESTED IN COLLECTING CURRIER and Currier & Ives prints of the presidents, the ones seated, in busts, with green or red hangings; will also buy others. Describe, state price, condition, size. Box 129, Station F, New York.

STIEGEL AMETHYST DAISY OR DIAMOND flasks; colored historical flasks; Keene, Stoddard and Connecticut glass. Best prices paid. No. 949.

FOR SALE

HIGH POST BED, VERY SLENDER ORIGINAL posts, testers; large platter, View of Newburgh; walnut desk, curly maple interior. Mrs. J. M. SMITH, Highland Avenue, North Wales, Pennsylvania.

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PAIR OF GENUINE HEPPLEWHITE SHIELD-back chairs. No. 944.

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DUCK-FOOT TAVERN TABLE, RARE AND unusual piece, unrestored, perfect condition except for split in top. Mrs. J. S. DENNIS, Old Bennington, Vermont.

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OLD PENNSYLVANIA GERMAN DOWER chest, ogce feet, three drawers, money till, original design visible, restored for painting, price, \$90; maple high post bed, 6 inches over-size, nicely turned posts, acorn top, good condition, price, \$200. No. 945.

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FLASKS: NOS. 10, 54, 57, 29, 141, 195, 53, 201, 30, 202, 136, 193, 261, 200, 39, 52, 40, 31, 167, 64, 140, 145, 151, 142, 127, 203, 107. Numbers from *Collectors Guide of Flasks and Bottles*. Also cup plates for sale. **CHAS. McMURRAY**, 1711 West Street, Dayton, Ohio.

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THREE-PIECE SOLID WALNUT BEDROOM suite; white marble-top dresser and enclosed washstand; solid walnut center table, marble top; six solid walnut parlor chairs, adjustable seats; rare coverlet, 100 years old, nice as new; historical china and Queensware; century old decanters and tools; old books. Write for list. Box 111, Beallsville, Ohio.

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DAVENPORT FRUIT BOWL, OVAL, OPEN- work, blue and white Cantonese design, small, almost invisible crack, otherwise perfect. Make any offer. **Mrs. THOMAS J. EVANS**, 1024 Canal Street, Fort Myers, Florida.

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ANTIQUE HOSPITAL, EXPERT REPAIRING of early brass, copper, iron, tin, silver. I also furnish missing parts. Cleaning and repairing of pewter a specialty. **J. PISTON**, 896 3rd Avenue, New York City.

RUSH CHAIRS; ROCKERS; BUREAUS; clocks; china cabinet; tables; Sheffield plates; glassware. **POHLMAN'S ANTIQUE SHOP**, 767 Michigan Avenue, Buffalo, New York.

BEAUTIFUL NAVAJO INDIAN RUGS, Indian basketry, all tribes; pottery; beadwork and silverwork; Indian collections. Appointment or mail only. **J. G. WORTH**, 9 East 59th Street, New York City.

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RECEIVING NUMEROUS SMALL COLLEC- tions of nice hooked rugs direct from country points, some need a little mending or cleaning. Can give genuine bargains. Write for particulars. No. 928.

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THREE-PART DINING TABLE, DUNCAN Phyfe style; small walnut Dutch stretcher table; pair of Bristol vases; three arrow-back settees, one with original paint; unusually fine cherry bureau; mahogany chest-on-frame; large painting on velvet; some fine china. **MARY B. ATKINSON**, 112 East State Street, Doylestown, Pennsylvania.

FOUR PAIRS OF BRASS CURTAIN RO- settes, six inches long by four inches wide, \$4.00 a pair, in A-1 condition; Canton hot water plate \$5.00; copper lustre square cake dish, nine by nine inches, \$10. **EMERSON**, 14 South 39th Street, Philadelphia, Pennsylvania.

A COLLECTION OF OLD WINE GLASSES, miniature, tabatières, candlesticks, fabrics, etc., to the trade and retail. **MARION BOOTH TRASK**, 37 East 57th Street (third floor), New York City. During summer by appointment only.

DOLL, THIRTY INCHES HIGH, ORIGINAL costume; walnut corner cupboard from North Carolina, 140 years in the home of Nat Macon's family; linen sheets; handwoven bedspreads; curly maple liquor stand; large ottoman; Barber's and Earle's books on china and pottery; china; glass; old silver spoons; complete set of *ANTIQUES* magazine. Photographs and descriptions on request. No. 942.

SEA AND BLANKET CHESTS, ALL SIZES; mahogany Pembroke table, \$125; wine set, \$35. List. Tell me your needs. **C. B. VINCENT**, 65 Gotham Street, Groton, Connecticut.

VENETIAN INLAID LIVING ROOM SET; early chests; clocks; and other Colonial antiques. Expert refinishing and cabinetwork. **G. MILITELLO**, 262 Park Street, Bristol, Connecticut. Telephone 2163-2.

PINE COLONIAL INN, 70 MILES FROM New York near Danbury, Connecticut. Large clientele. Has six fireplaces, two brick ovens. The dining room will accommodate fifty. Four bedrooms, enormous attic, large kitchens and pantries. All modern improvements. Flower garden and woods with interesting site for bungalow. Rare opportunity to acquire established business or delightful country house. Will sell at sacrifice. No. 948.

RARE PINT FLASK, VERY DARK AMBER, Washington and Taylor, *The Father of His Country*, *General Taylor Never Surrenders*, Dyottville Glass Works. Square base, shined neck. Best offer. **GEORGE S. FURST**, Beech Creek, Pennsylvania.

PEMBROKE, DUTCH CARD AND DRESS- ing tables; curly maple tables, chairs, chest; slant-top desks; carved chairs; prism lamps. **MABELLE J. GRAVES**, Fair Haven, Vermont.

PINE SLANT-TOP, AND CHERRY BUTLERS desks; curly maple Empire, mahogany Sheraton, and cherry Hepplewhite chests of drawers with old brasses; mahogany snake-foot tip table; pine corner cupboard. **PERIOD ANTIQUES**, 210 North Aurora Street, Ithaca, New York.

COLLECTORS GUIDE TO DEALERS

Below is the Collectors Guide listed alphabetically by state and city. The charge for insertion of a dealer's name and address is \$15 for a period of six months, \$24 for a year, total payable in advance.

Contracts for less than six months are not accepted. Large announcements by dealers whose names are marked * will be found in the display columns.

CONNECTICUT

***DARIEN:** MR. AND MRS. RALPH RANDOLPH ADAMS, 390 Post Road.

GREENWICH: THE SPINNING WHEEL SHOP, MR. AND MRS. DOWNING, Old Post Road and Maher Avenue.

***HARTFORD:** MORRIS BERRY, 519 Farmington Avenue.

NEW HAVEN: MALLORY'S ANTIQUE SHOP, 1125 Chapel Street. ***THE SUNRISE SHOP**, 148 York Street.

NEW LONDON

***THE SNUG HARBOR ANTIQUE SHOP**, 425 Main Street.

THOMAS T. WETMORE, 447 Bank Street.

***PLAINVILLE:** MORRIS BERRY, 80 E. MAIN STREET.

RIDGEFIELD: THE NOOK, Norwalk Road.

***SOUND BEACH:** D. A. BERNSTEIN, Adams Corner Post Road.

WESTPORT: WAKEFIELD ANTIQUES, Boston Post Road. Antiques and historical Americana.

***WEST HAVEN:** MARIE GOVIN ARMSTRONG, 277 Elm Street.

DELAWARE

***ARDEN:** ARDEN FORGE ANTIQUE SHOP.

ILLINOIS

***CHICAGO:** BENJAMIN K. SMITH, 77 West Washington Street. Appraiser.

***GLENCOE:** FAIR OAKS, 615 Greenleaf Avenue.

MAINE

BANGOR: THE THREE GABLES, 204 Broadway.

***BATH:** FITZGERALD BROS.

BREWER: NEW ENGLAND ANTIQUE SHOP, 24 State Street.
 BRUNSWICK: MISS STETSON'S ANTIQUITY SHOP, 10 Spring Street.
 *OGUNQUIT: SHOP OF THE TWO YOUNG MEN.
 PORTLAND: CLARENCE H. ALLEN, 338 Cumberland Avenue. General line.
 ROCKLAND:
 *COBB-DAVIS, INC.
 SHEEPSKOT (Wiscasset): THE NELSON HOME-STEAD.
 *SKOWHEGAN: FYSCHÉ HOUSE, Lakewood Inn.
 *WALDBORO: WARREN WESTON CREAMER.

MARYLAND

*BALTIMORE: THE OLD WALLPAPER HOUSE, 15 West Franklin Street. Reproduction of old wallpaper.
 BEL AIR: BEL AIR ANTIQUE SHOP, Bond Street. General line.

MASSACHUSETTS

*AUBURNDALE: WAYSIDE ANTIQUE SHOP, 2078 Commonwealth Avenue.
 BOSTON:
 *NORMAN R. ADAMS, 136 Charles Street.
 *BIGELOW, KENNARD & CO., 511 Washington Street.
 *BOSTON ANTIQUE SHOP, 59 Beacon Street.
 *A. L. FIRMIN, 34 Portland Street. Reproduction of old brasses.
 *HENRY J. FITZGERALD, 81 Charles Street.
 *FLAYDERMAN & KAUFMAN, 68 Charles Street.
 *GEORGE C. GEBELEIN, 79 Chestnut Street. Old silver.
 *MARTIN HEILIGMANN & SONS, 228 Columbus Avenue. Restoring and Repairing.
 *HICKS GALLERY, 18 Fayette Street.
 *KING HOOPER SHOP, 73 Chestnut Street.
 *E. C. HOWE, 73 Newbury Street.
 *JORDAN MARSH CO., Washington Street.
 *LOUIS JOSEPH, 381 Boylston Street.
 *WILLIAM K. MACKAY CO., 7 Bosworth Street. Auctioneers and Appraisers.
 *NEW ENGLAND SALES ASSOCIATION, INC., 222 State Street. Hooked rugs.
 *OLD ENGLISH GALLERIES, 88 Chestnut Street.
 *OX BOW ANTIQUE SHOP, 130 Charles Street.
 *THE RENAISSANCE GALLERIES. A. LUALDI, INC., 11-13 Newbury Street.
 *A. RUBIN, 41 Bowker Street.
 *I. SACK, 85 Charles Street.
 *SHAY ANTIQUES, INC., 181 Charles Street.
 *SHREVE, CRUMP & LOW, 147 Tremont Street.
 *SPINNING WHEEL ANTIQUE SHOP, 35 Fayette Street.
 *H. STONE'S ANTIQUE SHOP, 301 Cambridge Street.
 *S. TISHLER, 80 Charles Street.
 *TORREY, BRIGHT & CAPEN COMPANY, 43 Newbury Street. Hooked rugs.
 *ROBERT C. VOSE GALLERIES, 559 Boylston Street.
 *YACOBIAN BROTHERS, 280 Dartmouth Street. Hooked rugs.
 *BROOKLINE: H. SACKS & SONS, 62-64 Harvard Street.
 *BUZZARDS BAY: MRS. CLARK'S SHOP.

CAMBRIDGE:
 *THE BULLSEYE SHOP, 54 Church Street.
 *WORCESTER BROS., 23 Brattle Street.
 *CHATHAM: THE TREASURE SHOP, HELEN TRAYES.
 *CONCORD: THE CHEST, Lexington Road.
 *DEDHAM: LOUISE L. DEAN, 293 Walnut Street.
 *EAST GLOUCESTER: WAYSIDE ANTIQUE SHOP, 262 East Main Street.
 EAST SANDWICH:
 *EUGENIE HATCH, Twin Gables.
 THE OLD BOAT SHOP, A. N. H. WEBBER. General line.
 *EAST TAUNTON: ED WHITNEY, The Maples, 1150 Middleboro Avenue.
 *EAST WAREHAM: W. W. BENNETT, Twin Gateway.
 FITCHBURG: THE ANTIQUE SHOP, 682 Main Street.
 *GARDNER: COLONIAL RUSH SEAT COMPANY, 226 Main Street. Rush seating.

GLOUCESTER:

LITTLE RIVER ANTIQUE SHOP, ANNIE L. WOODSIDE, Woodward Avenue.
 *F. C. POOLE, Bond's Hill.
 *HAVERHILL: W. B. SPAULDING, 17 Walnut Street.
 *HINGHAM: DANIEL MAGNER, Fountain Square
 HYANNIS:
 *H. STONE'S ANTIQUE SHOP.
 *THE TREASURE SHOP, HELEN TRAYES.
 IPSWICH:
 *R. W. BURNHAM.
 JOSEPH SALTZBERG, 5 South Main Street. Wholesale antiques.
 *THE VILLAGE GREEN SHOP, 59 South Main Street.

KINGSTON: KINGSTON ANTIQUE SHOP.
 *LANCASTER: THE LANCASTER ANTIQUE SHOP, Main Street.
 *LONGMEADOW: E. C. HALL, 145 Longmeadow Street.
 *LOWELL: FLORA M. BOARDMAN, 107 Clark Road.
 *LYNNFIELD CENTER: SAMUEL TEMPLE.
 *MARBLEHEAD: KING HOOPER MANSION.
 *MARION: MRS. MARY D. WALKER, Front and Wareham Road.
 *MARSHFIELD: CARESWELL SHOP.
 *MATTAPAN: H. & G. BERKS, 1276 Blue Hill Avenue. Dial painting.
 *MATTAPOISETT: S. ELIZABETH YORK.
 NEW BEDFORD:
 *MRS. CLARK'S SHOP, 38 North Water Street.
 *THE COLONIAL SHOP, 22-24 North Water Street.
 *NORTHBORO: G. L. TILDEN, State Road.
 *ORLEANS: THE SAMPLER, Monument Road.
 PITTSFIELD:
 *MISS LEONORA O'HERRON, 124 South Street.
 *OSWALD'S ANTIQUE SHOP, 11 Linden Street.
 *PLYMOUTH: YE BRADFORD ARMS, 59 Court Street.

SALEM:
 *DANIEL LOW CO.
 *RETIRE BECKETT HOUSE, Turner Street.
 *SOUTH ACTON: THE ACTON ANTIQUE SHOP
 STOCKBRIDGE: M. E. CHENEY, North Woodstock Road.
 SOUTH SUDBURY:
 *FULLER & CRANSTON, Old Boston Post Road.
 *GOULDING'S ANTIQUE SHOP.
 *STOCKBRIDGE: THE OLD CORNER HOUSE, EDWARD CROWNSHIELD.
 *TAUNTON: THE WINTHROP ANTIQUE SHOP, 134 Winthrop Street.
 *WARREN: C. E. COMINS.
 WEST MEDWAY: OLD PARISH HOUSE ANTIQUE SHOP, Main Street. General line.

MISSOURI

*KANSAS CITY: CURIOSITY SHOP, 1901-1911 Main Street.

NEBRASKA

OMAHA: BADOLLET SHOTWELL, 411 South 38th Street.

NEW HAMPSHIRE

*CENTER SANDWICH: BLANCHARD'S ANTIQUE SHOP.
 CONCORD: HARRY P. HAMMOND, 205 North Main Street.
 *FRANKLIN: WEBSTER PLACE ANTIQUE SHOP.
 HANCOCK VILLAGE: FULLER HOMESTEAD, HELEN FOWLE.
 *HANOVER: LOUISE PORTER CARLETON, 4 Occom Ridge.
 KEENE:
 COURT STREET ANTIQUE SHOP, 145 Court Street.
 KEENE ANTIQUE SHOP, MRS. HELEN S. POLARD, 256 Washington Street.
 MANCHESTER: SPIROS DOUVLIS, 184 Chestnut Street.
 *PETERBORO: THE WILSON TAVERN SHOP, STEPHEN VAN RENSSLAER.
 *PORTSMOUTH: J. L. COLEMAN, 217 Market Street.

NEW JERSEY

*CAMDEN: CAMDEN ANTIQUE SHOP, JAMES F. IANNI, Haddon Avenue and Liberty Street.
 CLOSTER: CLOSTER ANTIQUE SHOP, SARA M. SANDERS, Alpine Road.
 *EAST ORANGE: THE BLUE DOOR, 14 Prospect Street.
 FREEHOLD:
 *THE HOUSE WITH THE BRICK WALL.
 *THE YELLOW CELLAR, LILLIAN WILKINSON, 6 Lincoln Place.
 HADDONFIELD:
 *FRANCES WOLFE CAREY, 38 Haddon Avenue.
 *MARTHA DEHAAS REEVES, 20 Potter Street.
 *HARRINGTON PARK: A. L. CURTIS.
 HOPEWELL: WILMER MOORE, 18 West Broad Street. General line.
 *LIBERTY CORNER: BERYL DE MOTT.
 MONTCLAIR:
 *F. S. CAPOZZI, 337 Bloomfield Avenue.
 *THE PEKING PAILOU, 147 Watchung Avenue.
 *MORRISTOWN: OLD FRANCE, JANE H. SWORDS, 150 South Street.
 MOUNT HOLLY: R. W. WILLS, 11 Ridgway St.
 PHALANX, Monmouth County: PHALANX SHOP OF ANTIQUES.
 PLAINFIELD:
 *ESTHER CATLIN, 210 West 8th Street. Wholesale.
 THORP'S ANTIQUE SHOPPE, 321 West Front Street. General line.
 *PRINCETON: GEORGE BATTEN, 321 Nassau Street.
 SHORT HILLS: THE WHALER, Hobart Avenue.
 SUMMIT:
 *THE BANDBOX, JOHN M. CURTIS, 320 Springfield Avenue.
 BOB & JERRE'S BARN, BARBARA BOWMAN BIRD, Jerré Elliott, Morris Turnpike.
 *TRENTON: SCHUYLER JACKSON, 356 West State Street.
 *WESTFIELD: YE OLD FURNITURE HOME, A. L. MAXWELL, 870 Mountain Avenue.

NEW YORK

AUBURN:
 *MRS. R. S. MESSENGER, 27 William Street.
 *AGNES T. SULLIVAN, 24 Steel Street.
 AVON, Livingston County: ADELE PERRY, 12 Park Place.
 BINGHAMTON:
 *L. J. BUCKLEY.
 THE JOHNSONS, 69 Main Street
 BROOKLYN:
 *CATHERINE CHASE, 31 Clinton Street.
 *HARRY MARK, 749 Fulton Street.
 CHARLES SOMMERLAD, 94-96 Orange Street.
 BUFFALO: GEORGE B. TYLER, 111 Chenango at Massachusetts Avenue.
 *CORTLAND: THE SAMPLER, 53 Prospect Terrace.
 *DUNDEE: JEMIMA WILKINSON ANTIQUE SHOP.
 ELMIRA: ANTIQUE STUDIO, MRS. H. D. MC-LAURY, 414 East Church Street.
 GENEVA: THE KANADASAGA, 485 South Main Street.
 GOSHEN: ATTIC ANTIQUE SHOP, HENRIETTA C. DIKEMAN, 148 West Main Street.
 HUNTINGTON, L. I.: ABIGAIL STEVENSON ANTIQUE SHOP, 143 East Main Street.
 *ITHACA: COLONIAL ANTIQUE SHOP, 308 Stewart Avenue.
 *JAMAICA, L. I.: KATHERINE WILLIS, 272 Hillside Avenue.
 KINDERHOOK: THE SHOP WITH THE GREEN DOOR, Main Street.
 *KINGSTON: AARON COHEN, 48 Main Street.
 *LOUDONVILLE (Albany County): EXCHANGE FOR WOMAN'S WORK.
 LE ROY: CATHARINE MURDOCK, 3 Main Street.
 *MARCELLUS: MARTHA JANE'S.
 NEW ROCHELLE:
 BERNICE ADAMS LORING, 91 Woodland Avenue.
 *DOROTHY O. SCHUBART, INC., 651 Main Street.
 NEW YORK CITY:
 *FRANCIS BANNERMAN SONS, 501 Broadway. Firearms.
 *HARRIET C. BRYANT, 2 West 47th Street. Reproduction of old wallpapers.

*CHARLES OF LONDON, 2 West 56th Street.
CHILDHOOD, INC., 215 East 57th Street.
*CLAPP AND GRAHAM, 514 Madison Avenue.
*COPELAND AND THOMPSON, INC., 206 Fifth Avenue, China.
*CHARLES CORDTS & Co., INC., 106 East 19th Street. Reproduction of old brasses.
*WALTER G. EARL, 235 East 42nd Street.
*ANN ELSEY, 163 East 54th Street.
*GINSBURG & LEVY, 397 Madison Avenue.
*GORDON OF LONDON, 306 East 59th Street.
*HARE & COOLIDGE, 54 West 11th Street.
*C. VANDEVERE HOWARD, 141 East 57th Street.
*JANE WHITE LONSDALE, 314 East 57th Street.
*MARGOLIS SHOP, 797 Madison Avenue.
*H. A. & K. S. MCKEARN, 21 E. 64th Street.
*MRS. M. C. MEADE, 662 Lexington Avenue.
*MARTHA MORGAN, 847 Lexington Avenue.
*J. W. NEEDHAM, 137 1/2 East 56th Street.
*NOBLE & COMPANY, 789 Madison Avenue.
*O'HANA AND DE CORDOVA, INC., 11 Water Street. Wholesale.
*OLD FRANCE, JANE H. SWORDS, 553 Madison Avenue.
*YE OLDE MANTEL SHOPPE, 63 Ninth Avenue.
*FLORIAN PAPP, 684 Lexington Avenue.
*THE ROSENBAUGH COMPANY, 273 Madison Avenue.
*I. SACK, 625 Lexington Avenue. Reproduction of old brasses.
*ISRAEL SACK, 383 Madison Avenue.
MARGARET E. SCHERNIKOW, 929 Madison Avenue. Hooked Rugs.
*J. HENRY SCHOTTLER, 103 Lexington Avenue.
*SAM SEROTA, 446 Madison Avenue.
*THE 16 EAST 13TH STREET ANTIQUE SHOP.
*SKINNER-HILL, INC., 114 East 23d Street. Reproduction of old brasses.
*W. & J. SLOANE, 575 Fifth Avenue.
*PHILIP SUVAL, 823 Madison Avenue.
*MARION BOOTH TRASK, 37 East 57th Street.
*HENRY V. WEIL, 126 East 57th Street.
*WEYMER & YOUNG, 39 East 57th Street.
*WINICK AND SHERMAN, 613 Lexington Avenue.
*NIAGARA FALLS: RUTH KNOX, 529 Third Street.
*PAINTED POST: ISABELLA P. IREDELL, Greenaway Lodge.
*PLEASANTVILLE: A. WILLIAMS, 56 Ossining Rd.
*POUGHKEEPSIE: J. B. SISSON'S SONS, 372 Main Street. Auctioneers and Appraisers.
*ROCHESTER: BROWNE'S, 307-309 Alexander Street.
*SCHENECTADY: THE VALLEY SHOP, 14 North Church Street.
SOUTH SALEM: ELIZABETH BACON, Westchester County.
WATERTOWN: MRS. E. P. ELITHARP, 415 Sherman Street. General line.
WEEDSPORT:
LOUISE J. CROSSMAN, Brutus Street.
MR. E. C. SKADAN, East Street. General line.

OHIO

*CLEVELAND: THE COVERED WAGON SHOP, 6402-6404 Euclid Avenue.
COLUMBUS:
THE ANTIQUE SHOP, DOROTHY SCHMIDT, 11 South 4th Street.
GENEVA: THE HOUSE OF ANTIQUES, 97 East Main Street.
WILLOUGHBY: IONE AVERY WHITE, 122 Euclid Avenue.

PENNSYLVANIA

ALLENTOWN:
MRS. BEULAH JACOBS ANTIQUE SHOP, 1236 Walnut Street. General line.
BETHLEHEM:
A. H. RICE, 519 N. New Street.
SCHUMM ANTIQUE SHOP, 451 Main Street. General line.
BROADAXE: SKIPPACK PIKE ANTIQUE SHOP, PHILIP MEREDITH ALLEN, MARIE D. ALLEN.
CARLISLE: THE ANTIQUE SHOP, E. W. PENROSE.
DOYLESTOWN:
MARY B. ATKINSON, 112 East State Street. General line.
*OLD WATER WHEEL, CASTLE & LABS BROS., R. D. 2, Easton Pike.
EPHRATA: MUSSELMAN'S ANTIQUE SHOP, Sprout Highway.
GETTYSBURG:
THE ANTIQUE SHOP, EARL W. COX, 28 Chambersburg Street.
MRS. F. H. CLUTZ, 159 Broadway.
D. C. RUDISILL, Baltimore Pike.
LANCASTER:
*L. P. AARDRUP, 341 North Queen Street.
*MRS. A. K. HOSTETTER, 10 South Queen Street.
LANSDALE: JACOB REPTSIK, 41 Jenkins Avenue.
*MEDIA: THE BLUE EAGLE ANTIQUE SHOP, MRS. BAUGH, 413 East Washington Street.
PHILADELPHIA:
*THE ESTATE OF JAMES CURRAN, 1625 Pine Street.
*THE LOFT, Camac above Pine Street. General line.
PHILADELPHIA ANTIQUE EXCHANGE, EMILY JONES, 256 South 15th Street. General line.
POOR HOUSE LANE ANTIQUE SHOP, EMMA L. MIDDLETON, 114 West Rittenhouse Street, Germantown.
*MARTHA DE HAAS REEVES, 1100 Pine Street.
*THE ROSENBAUGH COMPANY, 1320 Walnut Street.
*ARTHUR J. SUSSEL, Spruce, cor. 18th Street.
PLYMOUTH MEETING: ANTIQUES AT TAMARACK, STUART W. GURNEY.
*POTTSTOWN: THE ANTIQUE SHOP OF MRS. M. COOKEROW, 265 King Street.
SELLERSVILLE: IRA S. REED, On Bethlehem Pike.
*WALLINGFORD: Long Lane, P. G. PLATT.
WEST CHESTER:
*WILLIAM BALL & SON. Reproduction of old brasses.
*FRANCIS D. BRINTON, Oermead Farm.
WHITEMARSH:
*HAYLOFT ANTIQUES: Bethlehelem Pike.
DOROTHY REED, Bethlehem Pike.
THE OLD HOUSE, Bethlehem Pike.
*WILKES-BARRE: THE PONTIL MARK ANTIQUE SHOP, River Street.
YORK:
BERGMAN ANTIQUE SHOP, 326 S. Duke Street. General line.
BLUM & LANDIS, 676 East Market Street, Lincoln Highway.
EARLY AMERICAN ANTIQUES, 314 West Market Street, Lincoln Highway.
*JOE KINDIG, 304 West Market Street.
CAROLINE LOGAN, 253 East Market Street.
YORKTOWNE ANTIQUE SHOP, 136 East Market Street, Lincoln Highway.

RHODE ISLAND

BRISTOL:
ELIZABETH DIMOND CHURCH, 12 Constitution Street. General line.
THE CORN CRIB SHOP, Poppasquash Road.
PROVIDENCE:
*CUSHING'S ANTIQUE SHOP, 1228 Broad Street.
*BERTHA B. HAMBLI, 224 Waterman Street.
*WINE & MILLMAN, 1115 Westminster Street.
*WAKEFIELD: BERTHA B. HAMBLI, Greycroft, Matunuck Point Road.
*WICKFORD: WICKFORD HILL ANTIQUE SHOP, 141 West Main Street.

VERMONT

*BELMONT: OLD CURIOSITY SHOP, E. E. WHITE
BENNINGTON: STONE WALL ANTIQUE SHOP, 209 Pleasant Street.
BURLINGTON: EVERETT'S ANTIQUE SHOP, 160 Shelburn Road.
CHELSEA: OLD CHELSEA SHOP, Orange County.
TAFTSVILLE: THE OLD ATTIC, F. C. KELLY.
*WOODSTOCK: FRASER'S ANTIQUE SHOP, 47 Pleasant Street.

VIRGINIA

*RICHMOND: H. C. VALENTINE & COMPANY, 209 East Franklin Street.
ROANOKE: BIG LICK ANTIQUE SHOPPE, 130 Salem Avenue, East

WASHINGTON, D. C.

*MRS. CORDLEY, 1319 Connecticut Avenue.
*GEORGE W. REYNOLDS, 1742 M Street, N. W.

WEST VIRGINIA

*CHARLESTON: MRS. ROBERTA C. NICHOLSON, 1708 Quarrier Street.
*HUNTINGTON: CENTRAL ANTIQUE SHOP, 1034 Third Avenue.

ENGLAND

*CHESHIRE: J. CORKILL, Rock Ferry, Birkenhead.
CHESTER:
G. H. CRAWFORD, 49 Bridge Street Row.
*MARK O'BOYLE, 27 Watergate Row.
DERBYSHIRE: FRANK W. TAYLOR, Bakewell.
*HUDDERSFIELD: WILLIAM LEE, 120 Halifax Old Road.
LONDON:
*THE CENTURY HOUSE GALLERIES, SIR ALGERNON TUDOR-CRAIG, 100 Knightsbridge, S. W.
*CECIL DAVIS, 8 St. Mary Abbott's Terrace, Kensington, W. 14.
*EDGAR, 41 Duke Street, Manchester Square, W.
*HARRODS, LTD., S. W. 1.
*MANCHESTER: J. W. NEEDHAM, St. Ann's Galleries, St. Ann's Square.
PRESTON:
*EDWARD NIELD, 223 Corporation Street.
*FREDERICK TREASURE, Kay Street.

Stamps Wanted Old United States and Confederate Stamps on their original envelopes are bringing startling prices. I will pay liberally for rare items and a fair price for ordinary collections in albums and wholesale lots.

F. E. ATWOOD

683 Atlantic Avenue

BOSTON, MASSACHUSETTS

Right

Lyre Clock: stenciled decorations, \$275

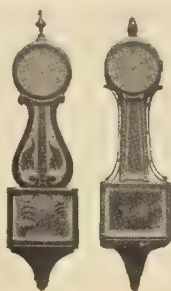
Banjo Clock: eagle design in lower panel, \$175

Figureheads: \$75 to \$200

Below

Ship Vane, \$75

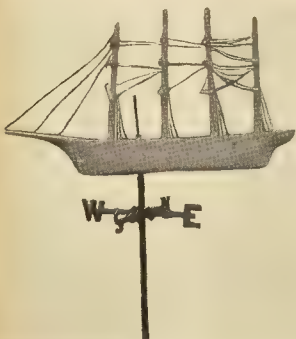
Others with horse, dog, crowing cock, \$65



Below

Andirons in every imaginable style and of every convenient size.

Other items, not pictured, are listed in the text.



USEFUL FURNITURE *for* SUMMER HOMES

Genuine old Sailor's Chests, refinished in natural pine, for wood boxes and window seats, some long enough for golf sets, each \$55.

Maple Desk, refinished in natural wood, all old except brasses, \$200.

Hanging Bookshelves in walnut, various sizes, \$30 to \$50.

Gilt Picture Mirrors, various sizes, some regilded, \$25 to \$75.

Sets of 6 Hitchcock Chairs, cleaned, resealed, and retouched, \$150.

Hitchcock Cradle Settee, fine original decoration, splendid order, \$75.

Carrier Prints, framed, all subjects, from \$10 upward.

Beautiful Maple tripod-base round Tip Table, 36-inch top, refinished, \$75.

Andirons in brass and iron, also shovels and tongs in sets, all prices.

Candle Stands in pine and maple, refinished in natural wood, with either tripod bases or four legs, \$35 to \$45.

Low Four-Posters in maple, finely turned posts, refinished, in single or full sizes, \$75 and \$85 each. Also several fine pineapple carved Beds, \$135 each.

Field Beds in maple and mahogany, very fine ones, refinished and ready for use, \$250 to \$350 each, all full sizes.

Fenders in brass and iron, all sizes, \$35 to \$75 each.

Brass Candlesticks in all sizes and styles, \$10 to \$25 per pair.

Warming Pans in copper and brass, \$12 to \$15 each.

Three-Piece Candelabra Sets with full sets of genuine old cut prisms, \$85 to \$125. Terry Clock, with old label, in fine running order, \$100.

Cuckoo Clock, Swiss carved case, fine condition, \$25.

Maple Hall Clock, brass engraved dial, made by Jacob Jones Pittsfield, Massachusetts, height 7 feet, \$300.

A fine Maple Highboy, all original except brasses, refinished, \$450.

Bonnet-top Maple Highboy, fairly curly, small symmetrical size, genuine original piece including flames. Price and photograph on application.

1 Cherry and 2 Walnut Lowboys, genuine old pieces, \$500 to \$550

All the above can be seen here, and an equally fine and large assortment at YE BRADFORD ARMS, Plymouth, Massachusetts. Enquiries solicited. Photographs sent.

We also have a large stock of fine mahogany furniture of all kinds, over ten thousand items to select from.



BOSTON ANTIQUE SHOP, 59 Beacon Street, BOSTON, MASS.

Telephone HAYMARKET 0259

Old Desks and Mirrors

OLD-TIME desks were the accounting departments of many prosperous men of our great-grandfathers' day. Banks were not numerous, and travel was slow. Much business was transacted from desks similar to the one pictured here.

The generous pigeon-holes and drawer space which were necessary then are just as useful today as they were over one hundred years ago. The graceful lines and careful workmanship of these old pieces have an added charm and value for us, for modern life has not given us the patient skill to equal the beautiful work of cabinetmakers of earlier generations.

The patina of time, too, has lent soft lustre to the mellowed woods.

An old mirror is a beautiful ornament on any wall. It harmonizes with any type of wall covering. It lightens a dark corner or brightens a sombre room.

You will find old desks and mirrors on our third floor with many other interesting and authentic pieces. Visitors are always welcome.

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Jewelers, Goldsmiths, Watchmakers, Antiquarians

147 Tremont Street

Boston, Massachusetts



ANTIQUES

A MONTHLY MAGAZINE



SEPTEMBER, 1927

50 CENTS



SCRUTOIRE WITH BOOKCASE TOP IN THE STYLE OF SHERATON, 1780-1790
Mahogany and Inlay entirely original. Height, 94 inches; Width, 43 inches; Depth, 23 inches.

ISRAEL SACK
85 Charles Street
BOSTON, MASSACHUSETTS
SPECIALIST IN AMERICAN ANTIQUES

NEW YORK GALLERIES
383 Madison Avenue



AN ANTIQUE ELIZABETHAN DINING GROUP

A complete and expert organization purchases for us reliable antique furniture and works of art from England and the Continent. These are on display in our third floor galleries.

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575 FIFTH AVENUE

NEW YORK CITY

TAPESTRIES	::	PICTURES	::	PRINTS	::	LIGHTING FIXTURES
ANTIQUÉ FURNITURE	::		::	CARPETS	::	RUGS

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THE WILSON TAVERN SHOP

THIS year I am celebrating, with a special exhibition and sale, the Twenty-fifth Anniversary of my Entrance into the Antique Business.

During those twenty-five years I have handled a vast amount of material, dealt with and enjoyed the confidence of many famous collectors, and have built up a reputation for knowledge, taste, and reliability.

During that time I have given the collecting world the most comprehensive and only authoritative work on early American glass manufactories, *Early American Bottles and Flasks*.

The large shop, diagonally opposite the old Wilson Tavern, a famous posting station in coaching days, contains the most extensive stock of refinished furniture and appurtenances in New Hampshire. This assortment has been widely and wisely gathered and offers a diverse range of choice.

Large Collection of Miniature and Children's Furniture, Dolls and Toys
Lowestoft and other fine china; glass; prints; metalware; lamps; hooked rugs; and numberless other items expertly chosen and responsibly guaranteed.

THE WILSON TAVERN SHOP
STEPHEN VAN RENSSELAER *The Crossroads* PETERBOROUGH, N. H.
Established 1902 *Telephone 277*

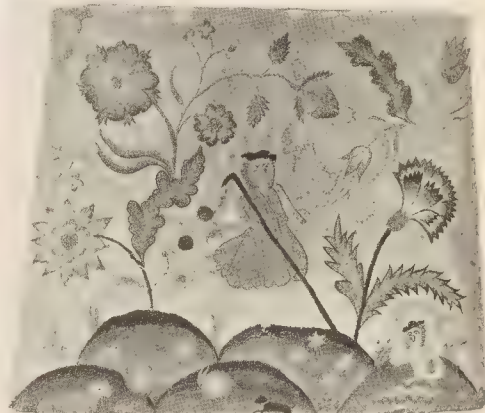


THE CHAIR

of family history. Hence, if this advertisement comes to the notice of the owner of the chair, or to anyone who may know of the whereabouts of the piece, it will be found advantageous to write to

CAN ANYONE MATCH THIS CHAIR?

In the summer or autumn of 1925, a mate to this chair was sold by a Boston dealer to an appreciative collector from a western State—name and address unknown. The type is familiar: cabriole front legs with turned stretchers and high back with vase splat. The material is maple, painted dull red and ornamented with featherwork tracery in black. Notable features of the chair are the heavy turnings of the cross stretcher and the character of the cushioned seat. This seat is covered in crewel work embroidered in a typical Jacobean design on homespun linen. (*See illustration.*) Discovery of the present ownership of the chair purchased in Boston is essential to tracing certain items



THE SEAT

BOX W. B. G., ANTIQUES, INC.
683 Atlantic Avenue BOSTON, MASS.



AN EARLY EIGHTEENTH CENTURY GILT GESSO MIRROR
IN ORIGINAL CONDITION

THE HOUSE WITH THE BRICK WALL

ANNIE HAIGHT KERFOOT
FREEHOLD, NEW JERSEY

PHILIP



SUVAL Inc.

823 25 MADISON AVENUE

145 EAST 57 STREET

MODERN



ETCHINGS



MEZZOTINTS



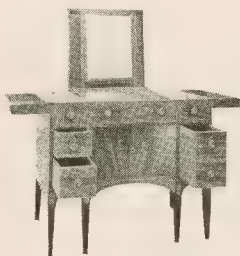
ORIGINAL DRAWINGS



CHELSEA FAIENCE



SPORTING BRONZES



Very Fine Old English Inlaid
Mahogany Dressing Table.
Circa 1790.

OLD ENGLISH



FURNITURE



SILVERWARE



CHINA, GLASSWARE



SPORTING PRINTS



OLD CHINESE PORCELAINS

Member of the Antique and Decorative Arts League

NEW YORK

Established 1896



WITHIN THE GALLERIES

Our Background

ANGELO LUALDI, sculptor and artist, whose works in marble, stone, and wood are seen and admired in many of the leading churches of our country, collected antiques in Italy for his own pleasure. Later he undertook the selection and purchase of individual pieces for others. The calls for his services became so numerous and the pieces wanted so diversified that he opened on Newbury Street a gallery for the exhibition, inspection, and sale of old Italian works of art.

Mr. Lualdi, with his knowledge of the arts and crafts, and with his years of living and traveling throughout Italy, is particularly well fitted to make selections of far more merit and at more attractive prices than could possibly be made by a less experienced buyer. He assembles these works of art at his studios in Florence where he prepares them for shipment to this country. Since shipments are made monthly, our monthly visitors have an advantage over casual callers.

Old Italian Furniture

Angelo Lualdi, Inc.

THE RENAISSANCE GALLERIES

Studios: CAMBRIDGE, MASS.

11-13 Newbury Street, BOSTON

Studios: FLORENCE, ITALY

Who Said "*TRESTLE TABLES?*"

Who Wants TRESTLE TABLES?

BURNHAM SAYS:

*"Buy a Trestle Table Now
Buy While the Buying is Good"*

BURNHAM OFFERS

350 TRESTLE TABLES

All sizes, shapes, and colors imaginable. No two alike and all old (some 200 and 300 years old). There are a great variety of tops—square, rectangular, oval, elliptical, octagonal, with 213 variations. Some have single, others double stretchers. See them for yourself—you'll know they're old. You'll say they are beauties. Buy now and save yourself regret.



RALPH WARREN BURNHAM

Trestle Table Specialist for Awhile

IPSWICH

MASSACHUSETTS

GENUINE ENGLISH ANTIQUES

A Sheraton period mahogany wingchair on turned legs.

Three fine gilt convex or girandole mirrors.

A Sheraton period mahogany sofa on eight square tapered legs, stuff-over back and arms.

A two-pedestal mahogany dining table with loose leaf, reeded pillars.

A very rare 17th century oak bed with paneled tester and finely carved panels in the back.

An exceptionally fine carved and gilded convex mirror with eagle pediment and serpents at sides, together with the original candle sconces.

Two very shapely Hepplewhite sofas, each with six legs, one 6 feet long, one 7 feet long.

A rare Chippendale sofa on eight square legs with stretchers, stuff-over back, serpentine shaped, and scroll-shaped arms, 7 feet 6 inches long.

A pair of fine Sheraton period mahogany knife boxes, slope fronts.

A Hepplewhite period mahogany sideboard, bow front, fitted with three drawers.

A fine Sheraton mahogany sideboard with swell front, fitted with two cupboards, inlaid and quartered with satinwood, of a good color, length 5 feet 6 inches.

The above items are only a selection from my present stock, which includes many pieces suitable for the American collector and dealer. A visit of inspection is invited when in England. I will submit photographs of individual items on request, and quote prices delivered to nearest United States Port if desired. Consular declarations are also attended to. Please send your enquiries to

WILLIAM LEE *Wholesale Antiques*

(Member of British Antique Dealers Association)

120 HALIFAX OLD ROAD, HUDDERSFIELD, YORKSHIRE, ENGLAND Telephone 2849 Cables, Lee, Antiques, HUDDERSFIELD

Genuine Antiques, Wholesale and Retail



ANTIQUES *for the TRADE at* WHOLESALE

SMALL dealers and large dealers, whether located near us or one thousand miles away, will find our place a good one in which to trade. They can save time and money and uncertainty by relying upon our resources. We carry a large stock at all times — furniture, china, bric-a-brac, and metal wares of all American periods from Pilgrim times to Empire and we sell singly or by car loads.

TELL US YOUR REQUIREMENTS. ASK FOR PHOTOGRAPHS. WE GUARANTEE AS WE REPRESENT. WE CRATE WITHOUT CHARGE

1115 WESTMINSTER STREET
PROVIDENCE, R. I.

WINE & MILLMAN
Established 1910

BRANCH OFFICE
223 WEST 68TH STREET
LOS ANGELES, CALIF.

ILLUSTRATING our greatest selling dinnerware pattern. Simple, effective, and more beautiful every day you live with it. Applied on the Chelsea Wicker shape. Decoration is in groups of quaint old English flowers painted under the glaze in rich warm enamel colors of brown, green, red, and purple.

SPODE'S *Wickerlane*



STOCK CARRIED IN NEW YORK

SEND FOR SAMPLES AND PRICE LISTS

COPELAND & THOMPSON, INC., 206 *Fifth Avenue, New York City*



NORTH-EAST VIEW OF OUR SHOP

We Are Ready With the Greatest Assortment of Collections

FURNITURE
CHINA
SILVER

GLASS
LUSTRE JUGS
HISTORIC SUBJECTS

NEEDLEWORK
PAINTINGS
PRINTS

SILHOUETTES
MINIATURES
CLOCKS

OUR COLLECTION CONSISTS OF OVER 15,000 PIECES

ARTHUR J. SUSSEL

SPRUCE, *Corner of 18th Street*

Antiques Purchased

PHILADELPHIA



Typical of the many interesting pieces Harrods offers is this charming pair of Sheraton open bookcases.

Genuine Antiques

ENGLISH furniture in the seventeenth and eighteenth centuries was distinguished by rare beauty and grace. Here at Harrods are assembled many of the finest examples of these periods—do not fail to see them. Every piece is guaranteed genuine.

HARRODS

HARRODS LTD.

KNIGHTSBRIDGE

LONDON SW 1



THE rarest pieces which the dealer obtains are not always advertised or even publicly displayed. They are usually reserved for the inspection of clients who have registered their preferences, or with whose taste long association has made the dealer familiar. That is why it is advisable for collectors of things which are really choice to establish relations with a dealer who is competent to interpret their requirements. Particularly now that exceptional specimens are becoming increasingly rare, I find that I can be of greatest service to those who take me fully into their confidence. I always welcome conferences.

Henry V. Weil ANTIQUES

A CAREFULLY CHOSEN COLLECTION OF
FINE FURNITURE AND ITS APPURTENANCES
CONSULTATIONS :: SPECIAL COMMISSIONS

126 East 57th Street
NEW YORK CITY

*Lowestoft
Stiegel and
3-Section Glass
for the discrimi-
nating collector*



At

The *Hayloft*

BETHLEHEM PIKE
WHITEMARSH, PA.

(3 miles north of Philadelphia City Line)

BRANCH:

"FAIR OAKS"

615 Greenleaf Avenue
GLENCOE, ILL.



Everything Guaranteed as Represented



*A Set of Eight
Chairs in the
Hepplewhite Style*



Antiques Room

Jordan Marsh Company

Boston, Massachusetts

SIXTH FLOOR

FURNITURE BUILDING

EARLY AMERICAN FURNITURE

*Our Collection of Early
American Furniture
has long been known
for its great Ex-
cellence and
Variety*



WALNUT LOWBOY WITH QUEEN ANNE WEB FEET

MARGOLIS SHOP

797 MADISON AVENUE

NEW YORK CITY

*"A Good Antique is a
Good Investment"*



EARLY CHIPPENDALE STOOL :: IN ORIGINAL CONDITION

Dorothy O. Schubart

INCORPORATED

651 MAIN STREET
NEW ROCHELLE
NEW YORK

Telephone, NEW ROCHELLE 6692



ONE OF SEVERAL CONVEX MIRRORS
ALWAYS IN STOCK

J. CORKILL

(Member of the British Antique Dealers' Association)

460 NEW CHESTER ROAD, ROCK FERRY
Birkenhead, England

10 minutes from Liverpool
20 minutes from Chester

Established 1866

TELEPHONE: Rock Ferry 198
CABLES: Antiques, Birkenhead

FOUR HOURS BY DIRECT TRAIN FROM LONDON (EUSTON)

ONE OF THE LARGEST AND MOST INTERESTING
STOCKS OF GENUINE ANTIQUES IN THE COUNTRY

*Furniture, Pottery, Porcelain, Glass,
Silver, Sheffield Plate, Needlework,
Long-Case and Bracket Clocks*

A large stock of Furniture, Glass, Pewter, China, etc.,
suitable for the American market.

All details of packing and shipping personally attended to.

Sheraton Three-Part Diner, in Mahogany



Length, 8 feet 9 inches; Width, 47 inches

H. C. VALENTINE & CO.

Antiques

207-209 East Franklin Street

RICHMOND, VIRGINIA



A CORNER OF THE COLONIAL STUDIO

Rare Colonial Furniture

Visit our Studio of Colonial Antiques. We specialize in "Museum Pieces," Butterfly, Piecrust, Duncan Phyfe and Gateleg Tables. A superb pair of Wingchairs, Tall Clocks, Block-front and Tambour Desks, Maple Highboy, very rare Sheraton Desk Cabinet, Silver Resist, Lustre Ware, Hunting Jugs.

Colonial Portraits and Old Ship Portraits

Smibert, Blackburn, Woolaston, Theus, Earl, Copley, Stuart, West, Sully, Mather Brown, Pratt, *et al.*

*Paintings by Old and Modern Masters
Framing and Restoring of the Highest Class*

ROBERT C. VOSE GALLERIES

559 Boylston Street

Established 1841

BOSTON, MASSACHUSETTS

CHARLES OF LONDON



2
INTERIORS
OLD
ENGLISH
FURNITURE
TAPESTRIES
3

NEW YORK: TWO WEST FIFTY-SIXTH STREET
LONDON: 56 NEW BOND STREET

Member of the Antique and Decorative Arts League



J.W. NEEDHAM

OF

MANCHESTER, ENGLAND

Established 37 years

(Member of the British Antique Dealers Association)

IMPORTERS

OF

GENUINE ANTIQUES

FOR THE

TRADE ONLY



We always carry a choice selection of
antique furniture, Clocks, Mirrors,
China, Glass, and Pottery.

Call and see our stock at

137½ East 56th Street NEW YORK CITY

Telephone, PLAZA 2615

All Goods Guaranteed



A SINGLE PIECE OR A CARLOAD

FOR the coming fall and winter months you will find my shop overflowing with desirable pieces ranging from low-priced articles to the rare eighteenth century pieces so much wanted by the discriminating collector. Write me about any special piece you may want. Choice items are constantly coming in.

Just now I have rose and grape-carved arm and side chairs, sofas, and rockers; scroll-front and pillar-post bureaus; Windsor arm and side chairs; Chippendale and Queen Anne chairs; some extra fine mahogany slip-seat fiddle-back chairs, odd ones and in pairs, also sets of six; fine pedestal and harp-base card tables; highboys; melodeons; secretaries; warming pans; andirons; candlesticks; pewter plates and platters; Currier & Ives prints, and almost anything you might call for in the antique line. Ask for photographs.

Prices Strictly Wholesale

Packing and Crating Free

W. B. SPAULDING'S ANTIQUE SHOP

*Everything Guaranteed
as Represented*

17 WALNUT STREET, HAVERHILL, MASSACHUSETTS

*Formerly at Georgetown
— since 1897*



Offering MOOR'S END, Nantucket

A SPLENDID brick mansion, built about one hundred years ago. An Old World garden, with fountain and summer house; a great stable with loft, suitable for small theatre; a gardener's cottage complete the quadrangle grouping.

The house is restored and furnished in the finest American tradition by a well-known architect, assisted by many of the experts who shared in the production of the New Wing of the Metropolitan Museum.

It is one of the finest collections of strictly American furniture still remaining in private hands—over one hundred pieces representing the choicest cabinet work of this country. There are fine examples

of Goddard, Savery, Duncan Phyfe, and many others. The entire collection has been passed upon by an unquestioned authority.

There is a fine collection of old brass in the nine fireplaces; and an unrivaled collection of "Turkey carpets," especially selected in the Near East, to blend with the hangings and wall decorations of MOOR'S END. The dining room is decorated with whaling scenes in the manner of the old painted wall papers. The walls of the parlor are covered with a complete set of "Captain Cook" block-print paper.

There is a whaling library of over twelve hundred items, with a splendid collection of whaling prints and scrimshaw.

THERE ARE
SEVEN MASTER'S BEDROOMS,
SIX BATHROOMS:
A MOST MODERN PANTRY,
KITCHEN AND LAUNDRY
EQUIPMENT.
A SERVANTS' WING
WITH DINING ROOM.
THREE BEDROOMS
AND BATH.



THE PLACE IS
FULLY DESCRIBED IN
"COUNTRY LIFE"
FOR APRIL
AND IN
"HOUSE BEAUTIFUL"
FOR FEBRUARY.
IT OFFERS AN
EXCEPTIONAL
OPPORTUNITY.

MOOR'S END is For Sale with or without its Collections of Furniture and Other Rarities
FOR FULL PARTICULARS *Address*

C. E. SCHAUFFLER, 10 *Martin's Lane*, NANTUCKET, MASSACHUSETTS

\$2.00

For a comb-back windsor chair
— with a stool thrown in for cash.
Can you beat it?



GREAT-GRANDPA JENKINS was glad to get that much, one hundred and fifty years ago, for a chair made with his own hands—and to throw in a stool for cash.

Today a chair made by him brings \$350. And, because for five generations his skill has been passed from father to son, a chair made exactly as he made it, using his patterns and many of his tools, can be bought from us for \$35, delivered to your door in any finish. And, like GREAT-GRANDPA JENKINS, we, too, will throw in a stool for cash with order.

*Your money will be cheerfully
refunded if you are not pleased*

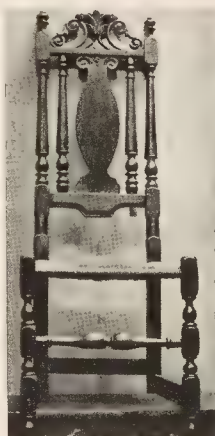
SPECIAL ORDERS TAKEN FOR ANY ANTIQUE
REPRODUCTION FURNITURE

VIRGINIA CRAFTSMEN INCORPORATED

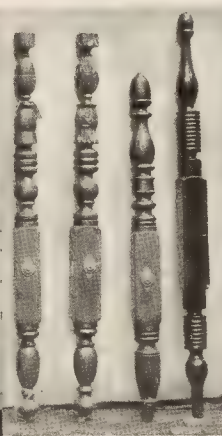
HARRISONBURG, VIRGINIA

Makers of handmade chairs and furniture for five generations

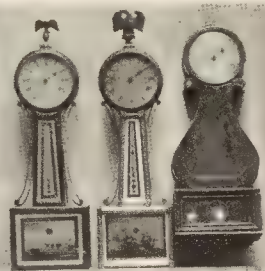
NO SYNTHETIC ANTIQUES



UNUSUAL MAPLE CHAIR,
EXCELLENT CONDITION



MAPLE LOW-POST BEDS
IN GREAT VARIETY



SEVERAL GOOD WILLARD CLOCKS

WE buy direct from the original owners and only repair and refinish when condition makes it necessary or especially desirable. We consequently have in stock both the refinished articles and those in the rough. The following are just in from our repair shop:

High-post Sheraton fluted mahogany bed; dainty pine dressing table; Sheraton card table, satin-wood panels; Empire field bed with two very finely carved foot posts; mahogany Phyfe-style sofa table, small; a pineapple-carved maple low-post bed; a pair of turned maple beds, both genuine antiques and exactly alike; a maple Governor Winthrop desk; a pine water bench; a set of six Sheraton dining chairs; a set of six Hitchcock rush-seat chairs; etc., etc., etc.

Also a Few Pieces Received in the Rough

A mahogany writing table, small size; a 36-inch rim-top, three-leg Dutch-foot table, an unusual piece; a walnut lowboy with old brasses; a six-drawer maple chest with old brasses; a Hepplewhite mahogany six-leg sideboard, swell front, spade feet, 5½ feet long; a Sheraton six-leg sideboard with center swell and reeded legs; a mahogany wingchair, grooved legs; a round top and turn table, mahogany with carved base and legs, and claw and ball feet, a very finely made table; several fine mirrors: convex, Chippendale, courting, picture, and other styles; a birch field bed, reeded, Sheraton style; a very fine walnut desk with elaborately carved cabinet, the very best of its kind; etc., etc., etc.

WE ALSO BUY GOOD THINGS

BOSTON ANTIQUE SHOP, 59 Beacon Street, BOSTON, MASS.

Telephone, HAYMARKET 0259

GERHARD & HEY, Ltd.

GREAT ST. THOMAS APOSTLE
LONDON, E. C. 4.

Also LIVERPOOL, MANCHESTER, SOUTHAMPTON, HULL

Specialists in Packing and Shipping

ANTIQUES, FURNITURE STATUARY



OUR WAREHOUSE FOR PACKING AND STORING
ANTIQUES, FURNITURE, ETC., IN LONDON.



ONE OF OUR ASSEMBLING ROOMS WHERE FURNI-
TURE IS STORED PRIOR TO PACKING AND
SHIPPING.

The buyer of Antiques, Fur-
niture, etc., in Europe will
find it to his advantage to
forward all purchases to one
of our warehouse centrals,
where they may be held for
packing and forwarding as
a unit at the owner's con-
venience.

++

Private lockup rooms for
storage during assembly
are at the disposal of our
clients.

++

Consular invoices and all
other shipping documents
attended to.

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Insurance against all risks
from House to House cov-
ered at moderate rates.

++

Estimates for packing, ship-
ping, and insurance cheer-
fully given on request.



ONE OF OUR MOTOR TRUCKS AND TENDERS TRANSPORTING
PACKED FURNITURE CASES TO EXPORT STEAMER.



LATE PRESIDENT KRUGER'S FIELD WAGON, RECENTLY PRE-
SENTED BY THE CITY OF LONDON TO GENERAL HERZOG,
BEING COLLECTED BY US FOR PACKING AND SHIPPING.

New York: DRAEGER SHIPPING CO. Inc., 8/10 Bridge Street

Boston: STONE & DOWNER COMPANY, 148 State Street

Philadelphia: JOHN L. VANDIVER, 2/4 Drexel Buildings

BANKERS: EQUITABLE TRUST CO., LONDON & NEW YORK
MIDLAND BANK, Ltd., LONDON

GERHARD & HEY, Ltd., LONDON

More than One Man Could Gather in a Hundred Years

*Organized Buying by the
Large Dealer Gives
the Individual Purchaser
his Best Opportunity ...*

More persons are required to gather the antiques in our stock than to sell them once they are gathered. No single individual could, in years of hunting, acquire even a portion of the antiques that we bring together in a single month.

From our warehouses a small town of houses could be antique furnished throughout, and our stocks would not be seriously depleted. We could supply half the shops of America with better things than many of them carry and still have ample choice for our private customers.

These sound like boastful claims. That they are statements of simple fact is, however, easily demonstrable to those who will visit us and look about our storerooms. And in all our vast accumulation of antiques we have allowed no single item concerning whose age or authenticity there are grounds for doubt.



FLAYDERMAN & KAUFMAN

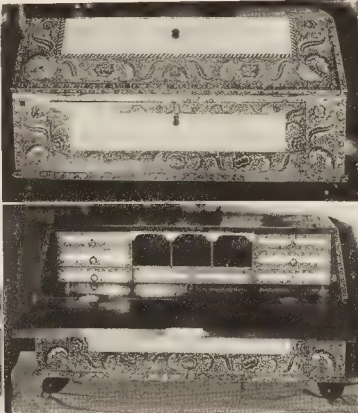
68 Charles Street

BOSTON, MASSACHUSETTS



SHERATON MAHOGANY BUREAU CHINA CABINET,
INLAID (c. 1790)

*Unusual opportunities
for Dealers*



THE two views above show the exterior and interior of a very rare jewel or toilet piece of Indo-Portuguese style introduced into England by Catherine of Braganza, consort of Charles II. The outside is entirely overlaid with ivory, superbly engraved, also the small drawers inside. The drawer pulls, locks, and hinges are solid silver. (c. 1670.) Length, 20 3/4 inches; height, 11 inches.



SMALL HEPPLEWHITE SIDEBOARD, MAHOGANY
INLAID (c. 1780), LENGTH, 49 1/2 INCHES

*Shipments from England
every two weeks*

MR. & MRS. RALPH RANDOLPH ADAMS

390 POST ROAD, DARIEN, CONNECTICUT

Opposite the Lewis & Valentine Nurseries

Look for the Yellow Bed Headboard Signs

Quaint Road Map on Request

OLD SILVER
NEW SILVER
IN THE EARLY
FORMS MADE
BY THE EARLY
METHODS



*Silver Tankard
and
Brazier
by
John Coney
(1655-1722)*

EXPERTISING
SPECIAL DE-
SIGNS FOR
SPECIAL RE-
QUIREMENTS



In my collection may be found
many notable examples of the
work of Early American
Silversmiths.

GEBELEIN, 79 Chestnut Street, BOSTON, MASS.
A Name that Stands for the Finest in Silver

Buy While Summer Prices Prevail

HERE is shown a beautiful corner cupboard with round back, cut-out shelves, and L hinges. A piece like this is very hard to find now that antiques have become so scarce. In this illustration, also, is a genuine old Windsor writing-arm chair with a little drawer beneath the writing arm — a chair most unusual, and most desirable for those who love to collect rarities.

Silhouettes and old samplers, I find, are very decorative and attractive in certain wall spaces, while sconces are always in demand. But I could ramble on like this indefinitely, for all these things and many others, genuine and attractive, are to be found now in my shop; I have been collecting them for the coming fall and winter from all over the country. For those visiting New York, now is the time to buy, while summer prices prevail and while my shop is full of beautiful old things waiting to be taken to your homes. Those who come at once get best choice.

FLORIAN PAPP'S SHOP

684 Lexington Avenue

(Between 56th and 57th Streets)

NEW YORK CITY

Telephone, PLAZA 0378



Suggestions from Stock

Illustrated and numbered are several pieces which are grouped in front of my shop. In the background you will notice a section of my window which gives a suggestion of other pieces in stock. Back of that window is a large shop full to the brim with most complete collections of furniture, hooked rugs, glass and china.



- 1 Three Sheraton chairs, original decoration
- 2 Pewter engraved urn
- 3 Pewter teapot
- 4 Brass astral lamp
- 5 Transparent shade screen
- 6 Davenport table, drop ends
- 7 Mahogany bureau, original knobs
- 8 Wedgewood pitcher, light blue with gold band
- 9 Pair of early glass lamps
- 10 Mahogany stool, needlework cover (dog)
- 11 Slat-back rocker, unusual arms
- 12 Miniature Windsor rocker
- 13 (white) Raised lacquer settee, black with gold decoration, cane seat, full length
- 13 (black) Art square, sunburst hooked rug, flowered corners
- 14 Diamond flowered-center rug
- 15 Square design hooked rug

ELMER C. HOWE

:: ::

73 Newbury Street, BOSTON, MASSACHUSETTS

THE OLD COUNTRY STORE, OUR MARBLEHEAD SHOP, IS NOW OPEN



EARLY AMERICAN SECRETAIRE-BOOKCASE (c. 1770)

In mahogany. Serpentine-front slant top desk, inlaid with a light line, four drawers. Door panels in crotch mahogany.

PERHAPS the noblest item of furniture turned out by eighteenth century cabinetmakers was the tall secretaire with its desk part crowned by a bookcase whose doors were either paneled or cunningly set with small panes of glass.

Besides offering a wide utility, such pieces give dignity to large rooms, where their height makes them a kind of focal point which assists in the grouping of other furniture.

{ The secretaire pictured offers unusual features, of which the superb paneling of the doors is not the least noteworthy. }

*Antique Furniture, Rare Books, Prints
Textiles, Objects of Art*

The ROSENBACH COMPANY

273 MADISON AVENUE, NEW YORK
1320 WALNUT STREET, PHILADELPHIA

Antiques in Preston

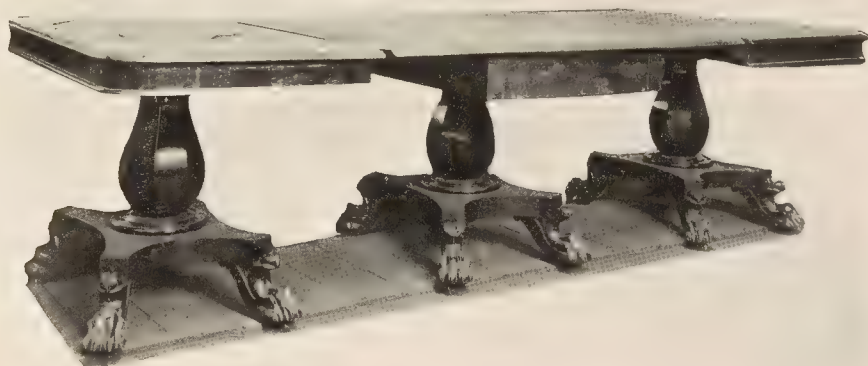
(LANCASHIRE, ENGLAND)

PRESTON is one of the most interesting and accessible old towns in England. On the main line to the Lakes and Scotland, it is only FOUR HOURS from LONDON and ONE HOUR from LIVERPOOL, MANCHESTER or CHESTER.

The Town Possesses TWO of the

LARGEST COLLECTIONS of GENUINE ANTIQUES

in the Country, and the Requirements of AMERICAN COLLECTORS and DEALERS are specially studied.



FROM THE COLLECTIONS OF FREDERICK TREASURE. *Illustrating:*

A very fine old Georgian mahogany 3-pillar dining table. Size 8' 4½" x 4' 1". Packed and delivered free to any port in the States or Canada for £35.0.0.



FROM THE COLLECTIONS OF EDWARD NIELD. *Illustrating:*

Genuine old Lancashire spindle-back chairs, in sets of 6 or 12, with armchairs to match. Prices on application.

THE TWO COLLECTIONS MENTIONED AND ILLUSTRATED ARE THOSE OF

FREDERICK TREASURE

"The Treasure House"

KAY STREET, PRESTON, LANCASHIRE

Cables: ANTIQUES, PRESTON, ENGLAND

(Member of the British Antique Dealers' Association)



EDWARD NIELD

223 CORPORATION STREET, PRESTON

LANCASHIRE

Cables: NIELD, ANTIQUE DEALER, PRESTON, ENGLAND

(Member of the British Antique Dealers' Association)

Antiques and Their History

MANY books have been written on Antiques during the past few years but not one contains the vast amount of knowledge that *Antiques and Their History* will give you.

It explains explicitly the furniture of France, England, and America beginning with the year 1600 and ending in 1850. Starting with the first American chair, table, desk, secretary, cupboard, chest, etc., it treats each one separately through to 1850. Each period is treated likewise. In addition there is a chronology of furniture from 1600 to 1850 covering the different periods. The chronologies throughout the book are set up in a style similar to the portion of Historical Plates which follows:

<i>Views of</i>	<i>Maker</i>	<i>Color</i>	<i>Price</i>	<i>Border</i>	<i>Size</i>
Arms of Connecticut	T. Mayer	Blue	\$1800.00	Trumpet flowers and wheels	7-inch V. Dish
Arms of Delaware	T. Mayer	Blue	\$1400.00	Trumpet flowers and wheels	17-inch Platter

This was compiled for brief, quick, reliable information and reference.

Likewise in chronology form are the following:—

Mirror frames, handling each one individually. These are beautifully illustrated.

All the glass houses of America starting with 1609 to 1870, and what they produced.

All the historical plates of American views and the price of each one.

Some of these plates have a value of \$1800, \$1400; several over \$500 each; 26 pieces of Don Quixote recently sold for \$1875.

Also the historical flasks and prices of each. *Corn for the World* amethyst flask sold for \$250 at auction sale.

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CHEST OF DRAWERS (1780-1790)

Made and labeled by William King of Salem. This piece of furniture is noteworthy for its refinement of the bracket foot used in conjunction with the wide canted corner characteristic of early types of serpentine-front chests. Owned by Mrs. J. Insley Blair.

ANTIQUES

A MAGAZINE for Collectors and Others WHO FIND
INTEREST IN TIMES PAST & IN THE
ARTICLES OF DAILY USE & ADORNMENT
DEvised BY THE FOREFATHERS

Volume XII

SEPTEMBER, 1927

Number 3

The Editor's Attic

The Cover

THE mirror shown on this month's cover is an Italian piece in eighteenth-century rococo style. The frame is of carved wood, finished in whiting and gilded. Sockets for candle-arms—which latter have long since disappeared—are observable in the small medallion in the lower part of the frame. The glass has been fogged by time to the color and texture of corroded silver. The Attic is inclined to attribute this specimen to Venice, though the design lacks something of the florid exuberance usually expected of products of that aquatic city during the sprightly days of its decadence.

Finding Feet for Serpentine

DESIGNING a serpentine-front chest of drawers involved certain difficulties. The outward springing ends of the double curve had to be composed gracefully with the opposing lines of the two sides. There were objections to the sharp arris formed by a direct meeting. It presented elements of structural weakness, and it offered an unpleasant point of contact in the event of personal collision with its unyielding sharpness. How far these considerations weighed with early cabinetmakers it is not permissible to surmise. The fact remains that a large proportion of the serpentine fronts of the 1760-1780 period manage the transition between waved front and relatively straight sides by means of a canted corner post, whose otherwise rather uncompromising surface was usually ameliorated by the application of fluting or carved fretwork.*

This device disposed of such awkwardness as, without it, might have developed in the design of the carcase of the piece; but it almost invariably exercised an unfortunate influence in the form of supporting ogee bracket feet, which, in following the contour of the carcase above them,

took on much the aspect of huge and ungainly hoofs. And no amount of scrollwork on their fetlocks or of carving on their surfaces was ever successful in fully overcoming their ugliness.

Clarence W. Brazer, in his discussion of the work of Jonathan Gostelow, calls attention to this circumstance in connection with Gostelow's great marriage chest, a detail of which is here reproduced by way of definite exemplification.* The same condition will, however, be observed in a host of other instances. It is illustrated in Volume I, Figure 128, of Lockwood, and in many other books, both English and American. But the difficulty thus presented was not insurmountable, though only one case in which it was actually surmounted has come to the attention of the Attic.

William King Tames the Serpent

THE person to be credited with this achievement is one William King of Salem, Massachusetts. The piece of furniture which thus constitutes a monument to his genius is a chest of drawers, now owned by Mrs. J. Insley Blair of Tuxedo Park, New York. Through her generous courtesy, this interesting specimen is pictured in the Frontispiece, together with the label which identifies its authorship.

A detail, herewith reproduced, clearly shows the method of accomplishment. It is really very simple: the canted corner post finds a repeat of its lines as a prominent scroll which grows out below the skirt molding so as virtually to constitute a large torus underlying the post. Beneath this, again, the lines of the bracket foot are drawn sharply together in a finely designed curve which composes with the broad surface above, and, by means of variously directed planes, modulates the foot as a whole into a graceful and perfectly supporting member. It would be hard to find anywhere in furniture history a better example of ingenious and artistic adjustment of transitional lines.

*The sharply drawn corner really came into use subsequent to the canted corner, at a time when grace was considered paramount to other considerations.

*See ANTIQUES, Vol. X, p. 126.



DETAIL OF JONATHAN GOSTELOWE'S TREATMENT OF CANTED CORNER AND BRACKET FOOT

This is the typical treatment of the front corners of serpentine-front chests of drawers in what may be called the Chippendale period. It usually results in an ugly and seemingly disproportionate bracket foot.

The Serpent Bests William King

THE label on this chest informs us simply that it was "made and sold by W. King of Salem." So original a genius as King should be better known. Unfortunately such details of his life as are recorded, while interesting, are hardly calculated to add great lustre to his reputation. What we know of him, indeed, is derived very largely from the memoranda of that indefatigable Salem diarist, The Reverend William Bentley, D.D.*

William King's ancestors appear to have migrated from England somewhere in the seventeenth century, and to have firmly rooted the family tree in Salem. William, however, perhaps by compulsion of spontaneous divergence from the family type, seems to have manifested many characteristics of the migratory tumbleweed. He was, in short, by instinct a vagabond. He is first mentioned in Bentley's diary, November 20, 1787, when it is noted that, after having long been absent in the West Indies, "William King about four years ago returned and married a daughter of Deacon Phippen, by whom he had one child and prospect of another." Apparently this prospect proved uncongenial to William. He unceremoniously deserted his family, and, leaving a letter declaring his "intention to abscond," made off as swiftly as a horse and sulky, purloined from a neighbor, would carry him.

William King Repents

WHETHER William in his own person was considered worth pursuing is not known. But the owner of his means of conveyance evidently deemed such property valuable enough to justify some retrieving effort. William was ap-

prehended near East Haven, Connecticut, was obliged to pay damages for the use of the horse and sulky, and was unceremoniously returned to the bosom of his disconsolate family.

Thereafter he appears to have repented and to have resolved to lead a more sober existence; for, in the *Salem Mercury* for July 21, 1789, we find him advertising as an "ivory turner," with a shop in the passage leading to the Common near the East School House, where he makes and sells a variety of "genteel Canes and Riding-Sticks, Fifes, Dice, and Dice Boxes, Back Gammon Boards and Men, Chess ditto, Billiard Balls, Ivory and Bone Syringes, Shaving Boxes, and any other turned work in ivory, bone, horn, turtle-shell, wood, etc. etc. — a good price given for Ivory and Sea Cow teeth. The Cabinet work in its various branches carried on at said shop."

Surely here was a man of many talents. His philoprogenitiveness was likewise marked. His family increased at an alarming rate. In the three years between April 4, 1790 and June 9, 1793, three babies brought his brood of offspring to a total of at least five; though one poor tot, Nathaniel, died of convulsions within a month after he had opened his eyes upon a none too eagerly welcoming world.



DETAIL OF BRACKET FOOT ON WILLIAM KING'S CHEST OF DRAWERS
By placing an angular foot—not unlike a Spanish foot—beneath the broad upper roll of the bracket, King has refined the entire supporting member.

*The Diary of William Bentley, D.D., Pastor of the East Church, Salem, Massachusetts. Salem, 1905, 4 volumes. William King was baptised February 24, 1754. He married Rebecca Phippen, March 10, 1785.

The Serpent Triumphs

THE arrival of number five, Hannah, shortly followed by signs of further burgeoning, was the signal for another backsliding on the part of the father. The wanderlust was upon him. So he started out, this time accompanied by his wife and the pair's squalling progeny. It must have been a ghastly adventure. In any case, it proved too much for William's spiritual endurance. In order to allay anxiety and to frustrate further pursuit, he left word that he was going to drown himself, and thereupon incontinently disappeared. Nobody was taken in by the hoax. Bentley observes, "It is supposed that he means to ramble unencumbered." The deserted family was assembled along the route and returned to Salem. Another child, Nathaniel Phippen, had, it appears, been born somewhere on the line of march.*

That was in 1796. It is not until twelve years later that the tribulations of the King family again occupy space in Bentley's diary. Mrs. King is in profound distress. The minister offers prayers "for Rebecca King, for her son sick and for a son and husband absent." Whether William at this time, 1808, was still, or merely again, wandering we do not know. Probably the latter; for, at some time during the twelve-year hiatus in Bentley's diary, our hero had rigged up a silhouette cutting machine, had taught its use to his eldest son and namesake, and had sent the lad off to Martinique in the West Indies to make his fortune.

This expedition, however, proved disastrous; within a year the absent son had "died in that climate, about twenty years of age." And then Bentley characterizes the father: "a wanderer, an ingenious mechanic, but full of projects, and what he gains from one he loses from another . . . now upon his pilgrimage and the family at Salem."

That is almost the last news of William King. There seems no doubt that his pilgrimage, or pilgrimages, were financed by the operation of his silhouette machine. The man must have wandered far and wide along the Atlantic seaboard, for his advertisements as a silhouette cutter are found in various places, and examples of his art have turned up in communities distant from Salem.†

The Fruit of the Weed

His children, cast forth into life in far too speedy succession, were sickly. Nathaniel Phippen, the youngest son, attempted to carry on his father's trade of cabinetmaker. In the *Salem Gazette* for January 26, 1819, he advertises the removal of his shop to Essex Street "a few doors east of North Street, where he intends manufacturing the Grecian and Gothic Cabinet Work, also Mahogany Chairs in the most fashionable and elegant style." He had accumulated a considerable apparatus, but, in November of the

year of his advertisement, he was stricken with typhus and died intestate.

It was necessary to appoint an administrator for his property, and, in his mother's petition to that effect, dated December 6, 1819, last mention is made of William King, who "about ten years ago left this part of the country and went to the Southern States, and has not been heard of since to our knowledge."

So Nathaniel's shop and tools were dispersed at auction. With them passed his stock of furniture, finished and unfinished: "one pair elegant Grecian Card Tables with Casters, nearly finished, mahogany and pine Work Tables: five Slab Tables; one pair Pembroke Tables (elegant), Bureaus, etc., finished: two Dressing Cases, unfinished; one naked Bedstead," and much cabinet wood of various kinds. With the death of Nathaniel and the sale of his shop and stock, the King family receded into the obscurity from which the errant William had brought it.

Whither William's restless adventures carried him we know not; neither know we where or how death overtook him; but in the light of his career, as well as of his still visible achievements, we may discover comforting assurance that the artist craftsmen even of Puritan communities were occasionally subject to the overwhelming urge of temperament.

Some American Wax Portraits

A NEW name has been added to the list of makers of American portraits in wax. In the *Quarterly Bulletin* of the New York Historical Society for July, 1927, A. J. Wall calls attention to five wax portraits, representing respectively Thomas Jefferson, Albert Gallatin, Andrew Jackson, James Munroe, and James Madison, which are in the possession of the Society. These portraits, each about three inches in height, are beautifully executed in red wax. Each carries the signature *Valaperta*.

Only recently has information as to the history of this artist come to light. According to Mr. Wall, Valaperta, whose Christian name was Guiseppe, was a Milanese sculptor, employed for a time between 1816 and 1817 in developing various sculptural ornaments for the National Capitol at Washington. Among these ornaments, an eagle, now in Statuary Hall of the Capitol, received high praise from a contemporary writer. Valaperta's career was, however, brief. In March, 1817, he disappeared from his lodgings in Washington, and, it is believed, committed suicide, though his body was never found. An undated will which he left behind him mentions three children, two sons and a daughter, and a wife Pellinetta Berna. The fact that two of the children were born in Madrid suggests the possibility that the sculptor made his way to America from Spain, where, no doubt, his family remained.

Among Valaperta's various effects, which, all told, realized but \$297.23, were eight wax portraits of illustrious Americans. Of these, the five discussed by Mr. Wall are now owned by the New York Historical Society by gift from the Gallatin family. The fate of the remaining three is as shrouded in mystery as that of their talented but unhappy author.

*Belknap, in *Artists and Craftsmen of Essex County*, p. 52, says that King went to Philadelphia at this time.

†In March of 1806, King was in Hanover, New Hampshire, where he advertised his silhouettes in the *Darimouth Gazette*. See *ANTIQUES*, Vol. VIII, p. 86; likewise Ethel Stanwood Bolton's *Wax Portraits and Silhouettes*, pp. 40-41.



Fig. 1—A SIMPLE EARLY TREATMENT (c. 1684)*

A heavy wooden beam, or architrave, extends across the brick jambs of the fireplace. Above appears plain plastering.
From the Ward House, Salem, by courtesy of the Essex Institute.

Types of American Chimney Pieces

By MABEL M. SWAN



Fig. 1 a—AN EARLY DECORATED TREATMENT (1660-1680)

Fireplace in the Paul Revere House, Boston. A heavy beam across the brick jambs of the fireplace is largely concealed by wide vertical sheathing, which is edged with an interesting fretwork. Such fretwork was not infrequently painted in contrasting colors.
Detroit Publishing Company photograph, by permission.

*See page 56 of Charles Over Corneilus' *Early American Furniture*, New York, Century Company, 1926.



Fig. 2 — PANELED CHAMBER IN THE CUSHING HOUSE, HANSON, MASSACHUSETTS (c. 1730)

It is unusual to find the front chamber paneled. The two front rooms on the first floor here possess very simple chimney pieces, reversing the customary treatment found in most early houses. Here the mantel beam and brick projections of the kitchen type have been superseded by handcarved moldings and fluted pilasters. Arched cupboard doors flanking a fireplace were characteristic of the period from 1725 to 1760, and are most often found in Connecticut. The pilasters, panels, and cornice here are similar to those on a chimney piece in the Short House, Newburyport, built about 1717.

NOTHING could be more hospitable than the following verse found in an old almanac, of 1774, by Dr. Nathaniel Ames, a tavern keeper in Dedham, who filled his otherwise unoccupied time by writing and publishing forty almanacs:

Inscription over a Chimney Piece in a Gentleman's Dining Room:
To my Best my friends are free
Free with that and free with me;
Free to pass the harmless joke
And the Tube sedately smoke:
Free to drink just what they
please
As at Home and at their ease;
Free to speak as free to think
(No Informers with me drink)
Free to stay a night or so,
And when uneasy free to go.

EARLY CHIMNEY PIECES

The word *chimney piece*, which seems to have been almost entirely displaced in ordinary use by the less definite term *fireplace*, was originally applied to the projecting hood over the fire opening. Later it was used to designate the surrounding decorative framework which often extended to the ceiling. The word is used today in general for the jambs, mantelshelf, and other external

features of the fireplace.

For centuries the chimney piece was the most ornamental part of any room; but, as chimneys themselves decreased in capaciousness and other means of heating were adopted, its artistic as well as its practical importance grew less.

In fourteenth-century England the chimney piece was greatly enlarged to allow the members of the family to sit on either side of the fire, on the hearth; and heavy beams were used to support the hood. In such cases the fireplace was deeply recessed, a custom which led to its becoming not only an important architectural feature of the room but also the actual centre of hospitality. Our concern, however, is with the chim-

ney treatments in the homes of early America.

THE DEVELOPMENT IN AMERICA

In tracing the development of the chimney piece in our own country, we find, almost invariably, that the earliest



Fig. 2 a — PRE-REVOLUTIONARY CONNECTICUT FIREPLACE (1725-1750)*

The mantelshelf with supporting pilasters does not occur until after the Revolution. The earlier treatment of the fireplace opening consists of a simple molded framework. An elaborate fireplace mantel in a paneled room is liable to be a late addition. *American Wing Metropolitan Museum.*

*See page 225 of Charles Over Cornelius' *Early American Furniture*, New York, Century Company, 1926.



Fig. 3 — A SIMPLE PANELED CHIMNEY PIECE (1768)

In the home of Miss Frances Baker, Dedham, Massachusetts. The mantelshelf is a comparatively late addition and the brick work is a renewal of more or less recent date. In the front chamber directly above this room occurs a duplicate of this chimney piece without the shelf. The same type of molding and paneling is found in the Richard Derby House in Salem (1761), where, likewise, a shelf has been added.

Fig. 4 — EARLY PANELING (1763), LATER MANTEL (c. 1800) Chimney piece in the "Old Mansion House," now the residence of Mrs Theodore Burgess, Ded-



ham. The house was built in 1763 by Samuel Dexter and figured prominently in Revolutionary affairs. The paneling and the fireplace facing of Delft tiles are original but it is thought that the mantel was added about 1800.

Fig. 5 (right) — LATE ADDITIONS TO OLD PANELING Chimney piece in the Dexter-Burgess house. Here a finely paneled chimney piece, of about 1763, surmounting an iron fire frame faced with Delft tiles has undergone: (1) the addition of a mantel frontal whose shelf cuts off the rail below the great panel, with detriment to the latter's appearance; (2) the application of a molding around this great panel; (3) a reconstruction of the doorways flanking the chimney and the insertion of doors of a period similar to that of the fireplace (after 1800).



Fig. 6 — PANELING OF 1761, MANTEL OF LATER DATE
Chimney piece in the house of Chester M. Pratt of Dedham, built in 1761. It is probable that the mantelshelf was added later and that the original tiled opening was surrounded by a simple molding without shelf.



Fig. 7 — AN ATTRACTIVE ARRANGEMENT
Dining-room chimney piece in the home of Chester M. Pratt. The central chimney is sixteen feet square in the cellar. Recessed cupboards offer an example of the customary utilization of space around the chimney. They were often used to hold valuable papers. In the group of panels at the right of the fireplace opening, the lower left-hand panel conceals a secret stairway, which extends to the attic and is formed by the bricks of the chimney. The paneling at the left, very suggestive of a corner cupboard, conceals the back of the brick oven in the kitchen.





Fig. 8 — LATE SIMPLICITY (1805). Recessed door panels, the wide, unmolded faces of doorframes, and the absence of any wall panels are almost the only features distinguishing the late period of this attractive room in the home of Lewis E. Moore of Dedham, which was built about 1805. The brick oven is suggestive of the use to which this fireplace was once accustomed. The shelf, which is very narrow, is original.

USE WITH PANELED WALLS

Paneled walls, which, about 1700, began to supplant vertical and horizontal wainscot sheathing, were ordinarily confined to one side of a room — that side which was occupied by the chimney breast. In many houses the fireplace walls of the two front rooms on the first floor and the front chamber on the second floor were finished in the same way.

No attempt was made to secure a symmetrical arrangement of panels; for the chimney was seldom on the central axis of the room, and the practical temperament of the colonists demanded that more attention be given to utilization of space than to obtaining a balanced effect. This practical turn is again in-

treatments were the simplest, although unrecorded additions and remodelings make it very difficult to place the date of any chimney piece with exactitude. The early settlers of America, with their thoughts inevitably fixed primarily on the practical rather than the aesthetic, gained their architectural effects from size and proportion. With them a broad beam — the mantel or lintel beam — offered the only suggestion of a mantelshelf. It is not easy to visualize in this early type of fireplace, with its heavy-beamed brick supports bordered by simple pine sheathing, the elaborate chimney piece which was the later development.



Fig. 9 — AN ADAM DERIVATION (c. 1805).

Here again chimney paneling has passed. A wainscot with knife work rail surrounds this room, in the residence of F. R. Maxwell, Jr. of Dedham. The chimney piece is one of eight hand-wrought examples in the house (built in 1805). The treatment of fluted columns in pairs is a late Adam derivation which came into use about 1800.



Fig. 10 — THE LATE AND ELABORATE

The house in which this chimney piece is found, now owned by George Thorley of Dedham, was built about 1792. It has always been attributed to Bulfinch, and has many characteristics of a Bulfinch house. This chimney piece is one of four, all of which are faced with printed Sadler tiles representing various scenes from Aesop's *Fables*. The Gore House, Waltham, Massachusetts, which is an authenticated Bulfinch house, built about 1792, has a chimney piece very like this. A similar effect of interlacing narrow bands on the frieze is shown in Paine's *Practical Builder*.

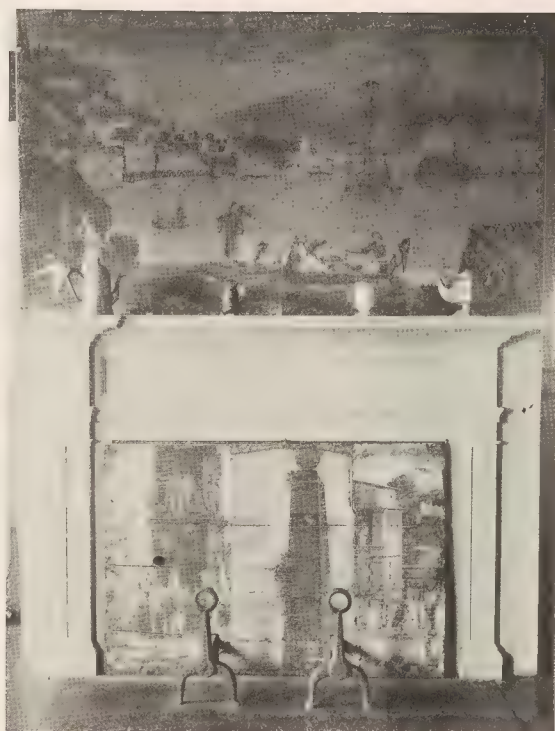


Fig. 11 — A NINETEENTH-CENTURY MANTEL (c. 1815)

The fluted pilasters and narrow moldings of this chimney piece, in the dining-room of the home of Henry Hutchings of Dedham, date from about the year 1815. The scene above the mantel — with Vesuvius in the distance, the ships at anchor, and the group of people in the foreground — is from a contemporary wallpaper. The old fireboard covered with scenic wallpaper was found in the attic, where it had been discarded when stoves first made their appearance. Such boards offer an interesting chapter in wallpaper history.

dictated by the number of cupboards found on the average fireplace wall. It is interesting to observe that, though seldom is the same panel grouping twice found, the effect, in almost every instance, is most pleasing — a fact which suggests that the builders of our early chimney pieces must have instinctively grasped the meaning of decoration: that it "must never be applied where use is sacrificed in its application."

THE paneled chimney breast

In 1750 rooms were, for the first time, finished without paneling. For the glorification of the chimney breast, however, a single panel, an architrave with ears, and a pediment were often employed.

American editions of Swan's *British Architect* were published in Philadelphia and Boston in 1775, and exerted a strong influence on colonial chimney pieces. The designs of Adam, which were introduced in America a little later, supplied a new development in mantels, a delicate and more refined treatment of detail.

About 1800 plastering pretty generally took the place of paneled walls in America; and the mantelpiece built up against the plastered wall became the object of elaboration. Thereupon, mantelshelves grew in importance; and fash-

ion, the ruthless dictator, never a respecter of either persons or things, was responsible for the application of many an inappropriate shelf to fine old paneled chimney pieces that were never designed for such a style. Even the ancient paneling of the chimney breast was often subjected to the indignity of being covered with plaster.

Perhaps it was because the plastered wall could not equal the paneled wall in beauty or dignity of line that, after 1825, chimney treatments deteriorated into an endless variety of over decorated mantels, ugly mantels, machine-made mantels, and some particularly horrible marble mantels. Today the early chimney pieces are being appreciated as never before, and are enjoying that sincerest form of flattery which imitation is supposed to offer.

So few persons, however, have any realization of the correct fireplace treatment to accord with houses designed in early American styles that it may be well to present a sequence of pictures showing something of the different styles of different periods. The accompanying illustrations are from New England dwellings, mainly from those standing in a single small community in Massachusetts. Examples from other localities would display material differences in detail though not in fundamental style.



THE BATTLE OF THE DEVONSHIRE

The gallant Bermuda privateer sloop *Devonshire* is represented in conflict with two large Spanish ships. The British flags flown by the Spaniards are supposed to be an addition of fifty years ago.

Owned by Major Thomas M. Dill, O.B.E., Attorney General of Bermuda.

The Battle of the Devonshire

By HOWARD M. CHAPIN

The painting, "The Battle of the Devonshire," was executed about 1720, and is probably the earliest American oil painting of a particular vessel, "the earliest American marine ship-portrait." It was retouched half a century ago, at which time the English flags now observable are said to have been added to the two large Spanish ships.

IN June, 1719, Bermuda was thrilled by the report that a band of pirates from the West Indies had planned an attack upon the island; but during July this news paled into insignificance when a vessel arrived with the tidings that, on December 16, 1718, King George had declared war against Spain. A Spanish squadron might easily ravage the island and commit much greater damage than a few pirates, and the Bermudians well remembered the thrilling days of Queen Anne's war, when, on two occasions, French privateers had appeared off their coast. Both times militia had been called to arms and drafted for naval service, and vessels had been hastily armed, manned, and sent out, once in 1711 and once in 1712, to defend the island from these roving enemies.*

*As a matter of fact, this war proved a short one and, with the exception of New York, the mainland colonies participated but little in it.

This Spanish war, further, had another aspect than that of defense. It offered the possibility of great profits to be won through privateering enterprises. Lured by the hope of quick riches, Captain Richard Gilbert, a veteran privateersman, together with some others, fitted out the privateer *Devonshire*, a Bermuda-built sloop of forty tons, armed with ten cannon and named after the parish of Devonshire, Bermuda. Privateering was a hazardous pursuit, and a successful captain must be both brave and resourceful; so Captain William Joell was chosen to command the *Devonshire*, and was commissioned by the Governor, August 6, 1719. Joell had been a sea captain for many years, and, when sailing in the *Success* in 1698, had been attacked by the bloodthirsty pirate Hendrick van Hoven, alias Henry Hind or Hyne. In a hand-to-hand encounter, in the defense of his ship, Captain Joell had been slashed so severely with a cutlass as permanently to lose the use of his right hand.

The *Devonshire*, under Captain Joell, cruised in consort with another Bermudian privateer sloop, the *Hopewell*, commanded by Captain James Seymour of Sandys. On August twenty-fifth, when off the Island of Tortola, in latitude 18° N, the consort privateers captured their first

prize, the *Louisa* of Martinique, a Bermuda-built sloop, commanded by the French Captain Pierre Birot, who was engaged in the lucrative, though dangerous, business of smuggling. After this initial success, the privateers made for the Spanish Main, and cruised along the coast of Caracas towards Point-a-Cager, where they captured two Dutch vessels engaged in a contraband trade with the Spaniards.

Finally, on September seventeenth, when in latitude 11° N, not far from shore, Captain Seymour of the *Hope-well* sighted a sloop under the stern of two large ships. This sloop soon weighed anchor and bore down upon the privateers, apparently intending to board the *Hopewell*. Although the *Devonshire* was, at the time, some distance away, Captain Joell opened fire on the enemy vessel with such effectiveness that she struck her colors. She proved to be the Spanish sloop *Filippo V*, with a set of false ship's papers, purporting to show that she was a Dutch craft hailing from Curacao. Her cargo, consisting of powder, pikes, small arms and ammunition, all of which had been consigned to the Spaniards, made her a fair prize for the Bermudians.

Immediately upon the surrender of the *Filippo V*, Captain Joell turned his attention to the two large Spanish ships, heavily armed and homeward-bound with valuable cargoes of South American products. Joell, "nothing daunted by the tremendous advantage of the enemy in point of size, unhesitatingly brought her into action."

The picture shows the beginning of the action, and, although the English flags on the two Spanish ships are said to be nineteenth-century additions to the picture, it is possible that the Spanish ships actually flew English flags at the opening of the battle, for deception of the misuse of flags was common at sea in those days, and, indeed, for many years thereafter.

The battle continued for some hours with varying success, until the Spaniard felt that he had had enough. When Captain Joell discovered that his antagonist was trying to escape, he determined to board her. Unfortunately, as he neared the large ship, a stray shot broke the *Devonshire's*

boom and left her for the moment more or less unmanageable. The Spaniards then poured their gunfire into her, and grievously wounded Captain Joell.

This decided the battle. The Spanish ships sailed away, while temporary repairs were being made on the *Devonshire*. Under a jury rig, the crew worked the sloop into Curacao, where she was refitted.* The gallant Captain Joell died of his wounds, but Richard Gilbert, the owner of the *Devonshire*, thought so highly of Joell's services that he had the battle immortalized on canvas. This painting was handed down in the family, and is now owned by Major Thomas Melville Dill, O.B.E., Attorney General of Bermuda, a descendant of Captain Gilbert.

Throughout the Colonial period, we find many references to Maryland-built boats, Rhode Island-built boats, and Bermuda-built boats; and it is clear that these three types were easily distinguishable, even at a distance, by the seamen of those days. Yet it is now very seldom that we find any references that throw light upon the specific peculiarities of each. This picture, however, gives us a fairly definite idea of the Bermuda type.

The salient features of the rigs of Bermuda boats of today are the extreme rake of the mast and the loose-footed mainsail. In the eighteenth century, such features were, however, not confined to Bermuda sailing craft, but were almost universal, although the masts of Bermuda boats may have had more of a rake than was customary for the period.

The *Devonshire* had a pole mast, and her topsail yard was set flying. Of course, these features may have been individual peculiarities, or they may have been characteristic of the Bermuda type of the period. In the painting, the stern appears unusually broad for a vessel as large as the *Devonshire*. Without additional data, however, it is impossible to draw definite conclusions, but this interesting picture and these notes are offered in the hope that they may arouse discussion that will eventually bring to light further data on various inter-colonial peculiarities in ship design.

*Williams, the historian of Bermuda, dates the battle as of 1720, but the manuscript Admiralty Court Records prove that it occurred September 17, 1719.

Light on the Betty Lamp

ANTIQUES' friendly correspondent in China has been having his troubles in connection with the various rumpustications which have been disturbing the traditioned serenity of the Celestial Republic. Nevertheless he has found time to evolve a new explanation for the use of the word *betty* as descriptive of certain old-time grease lamps, and to send it along for the benefit of ANTIQUES and its readers. All in all, the new theory seems the most convincing of any yet advanced. Here it is, as G. A. R. Goyle, himself, puts it.

Ever since it appeared in ANTIQUES, Volume VIII, page 339, I have taken exception to the explanation of the term *betty lamp*. Philologically this supposed derivation from a German dialect form of *besser*, meaning better, is out of the question. Even "provincial corruption" could not work such violent changes.

Somehow I have felt that the term must be explicable, and I have postponed registering my objection to the explanation given until such time as I should be able to proffer a more plausible one. This time seems now to have arrived, and I submit herewith a new suggestion concerning the word *betty* in *betty lamp*, which hope will solve the puzzle of that puzzling expression.

Enlightenment came when I asked a Swiss lady, who speaks French quite as

well as German, what the word *betty* might mean. "Why, that is French," she exclaimed, "*petite lampe*, and means small lamp!" And when I told her that we in America apply the term *betty lamp* to a small, old-fashioned grease lamp with a swivel hook—a lamp once upon a time readily fastened to the wall, or hung to the back of a chair, or easily carried about to give light during errands in kitchen, bedroom, storeroom, or stable, while the family sat around the table or in front of the fireplace—it became clear to me that *petite lampe* (*petty lamp*) was obviously a fitting name for the portable small light, adaptable to so many uses.

Huguenots, of whom a fair share went to America in the times when the grease lamp or *crusie*, as the Scotch used to call it, was flourishing, would have referred to the device as *petite lampe*. Palatinate immigrants, Alsations, and Swiss settlers could easily have introduced the same term from their homelands. When, finally, the original meaning was forgotten, the term would become *betty lamp* in the attempt to render it in the written language. The transition of *p* in *petit* (*petite* is the feminine form, but similarly pronounced) to *b* in *betty* need not disturb us; it is easily accomplished by the German-Swiss and South Germans, who colloquially do not sound the labial mute *p*, but instead always render it by the mute *b*.

The Highboy of Samuel Wallis

By T. KENNETH WOOD, M. D.

IN any attempt to analyze the handsome early highboy here pictured, and to arrive at a definite conclusion as to the workshop from which it came, dependence upon the so-called "traditional proofs," as well as upon the early associations of the piece, may prove to be more misleading than helpful. Hence, I shall not try to carry my consideration through as a complete demonstration, preferring rather to leave such a task to others more expert than I. That proof will, in time, be forthcoming, I feel reasonably sure. Meanwhile I shall content myself with reviewing the history of the highboy, its family background, and the few interesting facts associated with it. I might even hazard a guess as to its actual authorship, but no more than a guess.

Happily, I am not forced by the enthusiasm of ownership or of family relationship into the role of an attorney engaged in making out a case for his client. It matters not whether my exhibits should, in the light of expert examination, turn out to be wholly unrelated one to the other. My one excuse for presenting them as possibly related is that they were found placed together by the same hand, under the same roof, more than one hundred and fifty years ago. Circumstantial evidence and family tradition are reported principally for interest's sake, and are not expected to weigh in the balance against later reliable analysis.

The Philadelphia origin of this highboy is, however, assured. The original owner, one Samuel Wallis, a Quaker of Philadelphia, and formerly of Cecil County, Maryland, built himself a frontier home in the wilds of Lycoming County, Pennsylvania, in the year 1769; and moved thither with his bride, Lydia Hollingsworth. His private papers, which are still preserved (a vast store, filling seven trunks) contain many receipted bills for clothing, silver plate, and an astonishing amount of mahogany furniture bought at the time of his marriage and shortly thereafter.

Wallis' business, during these years, was that of land

speculation; for he was the land expert of the Holland Land Company, an association of wealthy Amsterdam merchants engaged in investing their money in the lands newly purchased from the Indians in Pennsylvania and New York. Associated with Wallis, as legal adviser, was Judge James Wilson of Philadelphia, one of Pennsylvania's signers of The Declaration of Independence.

Wallis occupied his frontier home chiefly during the summer months. He also maintained a city establishment, located on old Arch Street, Philadelphia, which was used by him at times of convenience until the year 1798, when he died there of yellow fever. During his last illness he was

attended by the celebrated Doctor Benjamin Rush, a circumstance evidenced by the latter's receipted bill for services rendered. Due to the confusion of the epidemic, Wallis occupies an unknown grave in a Quaker burial ground in Philadelphia. Our chief concern with him, however, is our knowledge that he possessed two furnished homes at the time of his marriage, one in Philadelphia, and another near the present town of Muncy.

Oddly enough, while the contents of the Wallis residence in Philadelphia, as well as those of the country seat, were inventoried and appraised at the time of the owner's death, no mention of an important highboy is made in either of the lists made and filed. The "Muncy Farm" inventory, to be sure, enumerates

"One Case Drawers (Mahogany) £3-0-0." The sum noted is too insignificant to represent this splendid highboy, particularly when, in the same list, appears "One Desk and Drawers (Mahogany)" valued at £7-10-0.

With this latter piece we have some sure documentary acquaintance. There seems no reason to question that it is the "Mahogany Desk & Castors," at £13-7-6, included in a bill for furniture rendered to Samuel Wallis by one William Wayne, February 18, 1770, and paid December 24, of the same year (Figs. 1 and 3). Just preceding this desk in the

February 18, 1770	
To a Case of Mahogany Drawers & Castors	25-0-0
To Mahogany Desk & Castors	13-7-6
To a Walnut Bureau Table	9-0-0
To high post Bedstead	1-16-0
To painting Table	0-10-0
To Chest of Drawers for a little	0-18-0
To Bottom & line for a little	0-19-0
To wheel post Bedstead	1-5-0
To painting Table	0-7-6
To Bottom & line for a little	0-15-0
To a pine Table	0-16-0
To a large ironing Board	0-15-0
To a Mahogany Chair	12-0-0
Total	£61-12-0
By Cash of Yours self	18-0-0
By Cash of Robin Hays	4-0-0
Balance Due	53-12-0

For Dec. 24, 1770. of Saml. Wallis three hundred pounds in full of all acc'ts.

Wm. Wayne

Fig. 1—BILL RENDERED BY WILLIAM WAYNE TO SAMUEL WALLIS (1770)

The first and second items are here of chief importance: a case of mahogany drawers at £25, and a mahogany desk and castors at £13-7-6.

list of items on William Wayne's bill, furthermore, appears "a Case of Mahogany Drawers & Table, £25-0-0." Here, it may seem reasonable to believe, we discover our highboy, and possibly a dressing table to match.

What became of the table we may not surmise. It is, perhaps, equally useless to attempt to discover the highboy concealed in the nomenclature of either of the estate inventories — which read so like the recital of a collector's dream. Wallis seems, at the last, to have had all of his best belongings at Muncy. Whether or not the highboy had been there from the time of its making, as tradition states, or had been carried from the Philadelphia home, is a question of no great moment.

At any rate, the piece was again moved to a third home in Northumberland, Pennsylvania, in the year 1801, when, by reason of her loss of a fortune totalling the large sum of £88,500, the widow of Samuel Wallis was forced to dispose of both city and country properties. Later, about the year 1832, the male branch of the family moved back to the village of Muncy, bringing the highboy with them. Since that time the Wallis family and their treasured heirloom have not moved. So much for the life history and the peregrinations of the piece under consideration.

Now let us examine this highboy from the standpoint of its size and construction and the place of its making. As already observed, the material of the piece is mahogany, fine grained, rich, and dark. In de-



Fig. 2 — HIGHBOY (probably 1770)

Whether or not this fine highboy is the chest of mahogany drawers named in the bill of Figure 1 is a question for the critics to determine. It may, perhaps, be credited to William Savery rather than to William Wayne. Below is a detail of the pediment basket carved in mahogany, and somewhat depleted by a few falls, which have broken some of the finely carved flower sprays and obliterated its curved handles.



sign it follows common Philadelphia practice. The lower part, supported on relatively short cabriole legs with claw and ball feet, is surmounted by a tall section which, in turn, is crowned with a scroll pediment flanked by flaming urns and supporting, as central decoration, an elaborately carved basket of leaves and flowers. Originally this basket, which is of mahogany, was graced with handles; and displayed a more ample floral filling — unfortunately impaired by a fall.

An applied carving, partly dislocated, trails across the face of the pediment. A fine shell decoration is cut into the bottom drawer of the lower section. An exceptionally clean-cut leafage drapes the knees of the front legs; and a delicately distributed relief is spread along the edge of the scrolled skirt. Visible in the picture are two rough cleats, applied at some time to stiffen the tall and heavily molded scrolls of the pediment which terminate in whorled flower forms. The usual inserted corner columns appear.*

High indeed is this highboy: 8 feet from floor to topmost leaf. Its breadth is 3 feet, 9 inches; its greatest depth, 22 inches.

Now most of the outward and visible traits of

*This highboy should be compared with Figures 104, 105, and 107 of Lockwood's *Colonial Furniture in America*. There are points in common, particularly in the matter of carving, among all four pieces. The resemblance between the Wallis highboy and Figure 105 of Lockwood, particularly in the contour of the skirt and the treatment of the legs, is striking. The Wallis highboy is, however, the only one of the group in which the cleavage

line between upper and lower portions is not marked by overhanging moldings.

this impressive specimen are such as are usually associated with Savery's workmanship. Indeed, a few years since, the attribution of the piece to the Savery workshop would have been accepted as a matter of course. It would be nowadays, perhaps, were it not for that troublesome bill, rendered by William Wayne, for the "Case of Mahogany Drawers and table," as well as for much other fine cabinetwork, and such lesser articles as a pine table and an ironing-board.

This bill was found many years ago in the mass of carefully preserved Wallis papers. If it but carried somewhat more detailed descriptions of its items, we should consider it a perfect document. As it stands, it constitutes a source of some perplexity. Who was William Wayne? Was he a cabinetmaker capable of producing so noble a piece of furniture as this highboy, or was he no more than a general shop-keeper, ready to supply anything from beds to ironing-boards, purchased from other makers?

Of one answer we may be sure: Wayne was a cabinetmaker. There is evidence to that effect in an advertisement in the *Pennsylvania Gazette* of February 16, 1769, as follows:

The partnership of Wayne and Moore, cabinetmakers, being expired, those who are indebted to said partnership are requested to make speedy payment and those who have any accounts against the Partnership, to bring them in for payment; to

Robert Moore, or
William Wayne.

N. B. Robert Moore acquaints his Friends, and the Public, that he now carries on the Cabinetmaking and Chair-Makers Business in the Best Manner, and genteel Taste, at his Work-shop next but one to the Corner of Key's Alley, in Front St., above Race Street in the Shop which, during the Partnership of him and Wayne, they used as a store or workshop.

On February 20 Robert Moore makes an independent announcement on his own account. The year of the announcements of Wayne's severance of business relations with Robert Moore is one year previous to the date of the Wallis purchase, but Wayne seems to have entered business again, for the names of William and Jacob Wayne appear as cabinetmakers in the *Philadelphia Directory* for 1785. In the 1794 *Directory* only the name of Jacob appears.

Perhaps the following additional gleanings concerning Wayne, and incidentally Moore, should be recorded here; as every scrap of information about these early craftsmen is of value and interest.

We first find William Wayne assessed in the 1756 Tax List for fourteen pounds as a *joiner*, in the Mulberry Ward,

which extended from Front to Seventh Streets and from Arch to Vine Streets, Philadelphia. Some time thereafter, he took into partnership one Robert Moore. This partnership was dissolved in 1769, as announced in the advertisement quoted above. Robert Moore was assessed for taxes in the Mulberry Ward for the year 1769.

Wayne accordingly appears to have been a cabinetmaker of some standing. We have, further, this previously discussed bill charging Samuel Wallis for a rather costly high chest of drawers. But is this high chest of drawers identical with our highboy; and if it is, does the fact attest William Wayne's authorship of it? I must confess to cherishing doubts in the matter. It is difficult for me to believe that any master less than Savery can have done this work, or at any rate, any master working independent of Savery's guidance.

In 1770 Wayne had severed his association with Moore as a cabinetmaker. He may have been acting as agent and subordinate worker for Savery; or again, as already suggested, our highboy may not be the chest mentioned in the Wayne bill. We know that Wallis patronized Savery. In *ANTIQUES* for February, 1923* I cited a bill, under date of 1775, in which Savery charges Samuel Wallis for a mahogany coffin ordered on the occasion of the death of the latter's eldest child.

Wallis was, indeed, somewhat catholic in his patronage. Under date of September 7, 1771, for example, the firm of Webb and Trotter sent him an account for a "pine Table," a "Walnut Cradel," and other items. From Richard Palmer he purchased yet other furniture.

Thus, rather inconclusively, I must leave the consideration of William Wayne and the Wallis highboy. I wish that I might offer some signed examples of Wayne's handicraft to substantiate a contention either for or against his authorship of the piece in question. But no such ex-

ample is known to me. In due time, no doubt, the highboy will be subjected to careful and expert scrutiny in all its members. From such a study we may learn whether or not it so conforms to Savery's accustomed technique as to be safely attributable to that master. If it does not conform, then William Wayne will have to be accorded recognition as a first-class luminary in the constellation of Philadelphia masters.

*Vol. III, page 60.



Fig. 3 — DESK WITH CASTORS (probably 1770)
The bookcase top here is evidently a nineteenth-century addition. The desk itself is a characteristic Philadelphia specimen.

European Continental Pewter

Part V

The Pewter of Switzerland

By HOWARD HERSCHEL COTTERELL,* F.R. Hist. S.

WALL FOUNTAINS

NO account of Swiss pewter could be satisfactory without some mention of the vessels variously known as *lavabos*, *aquamaniles*, or fountains. These took many forms, but all were operated in the same way and for the same purpose. When complete, they consisted of an upper part, or reservoir, to which a tap was attached. Below this stood a basin for the actual washing of hands; and frequently, behind all this, a pewter-lined recess acted as a "splash-back." The whole affair was let into the sideboard. An example is pictured *in situ* in the Frontispiece of ANTIQUES for January.

Figure 87 shows a box-shaped cistern of the seventeenth century — from the collection of A. J. G. Verster of The Hague — which is of the type usual in peasants' dwellings. Figure 88 shows one of the dolphin type from the Landesmuseum, Zurich. These sea monsters sometimes had brass fins and tails, whilst the eyes were fashioned from colored glass. A complete dolphin set, of the seventeenth century, some thirty-four inches in height, is shown in

illustrated in Figure 90, the work of the Lucerne pewterer J. F. Gloggner (*c. 1700*). Such sets were used for ablutions after meals as well as for baptismal and other church purposes. The ewer shown here is a beautiful example, skilfully engraved, of the type known as *helmet-shaped*. It is one more item from the Hirsbrunner collection.

COVERED PORRINGERS OR BROTH BOWLS

We now turn to a type of vessel of which the many examples still preserved bespeak its great popularity. This is the *Grellet*, *Écuelle à bouillon*, or *Kindbetschuesseli* — a broth bowl, or covered porringer, chiefly used as a gift for young mothers at the birth of a child. Figure 91 shows a specimen from the Zurich Landesmuseum, and Figure 92, an exceptionally fine one from the Chichester collection. Both represent the early eighteenth century. The former is of Zurich make and the latter bears the mark of Nicolas Ubelin of Basle. The covers of these vessels, turned over, form plates or shallow dishes on three feet. Figure 93 presents the bottom of another



Fig. 89 — WALL NICHE WITH CISTERN (seventeenth century)

Figure 89, from the Hirsbrunner collection. These cisterns were made in many other forms, but the ones illustrated must suffice for the present.

A lavabo set of the ewer-and-basin type is

*Continued from the July number of ANTIQUES. Copyright, 1927, by Howard Herschel Cotterell. All rights reserved.

type, from the Yeates collection, bearing a Basle mark; and Figure 94, from the Verster collection, pictures the Rococo, or Louis XV, version as made in eastern Switzerland.



Fig. 88 — WALL CISTERN
From Beckenried.



Fig. 87 — WALL CISTERN (seventeenth century)



Fig. 90—EWER AND BASIN (c. 1700)
By J. F. Glogner, Lucerne.

land during the second half of the eighteenth century.

DECORATIVE PEWTER

Some very fine examples of decorative pewter, known in Germany as *Edelzinn*, and in France as *Orfèvrerie d'Étain*, were made at St. Gall, Basle, and in the Wallis district. Figure 95 shows a very vigorously designed, ornamental plate, some eight and one quarter inches in diameter, from the Vetter collection. Its thirteen lobes contain the arms of the thirteen (old) cantons; and the centre shows the taking of the oath of the Ruetli in 1308, the year signalized by the foundation of the Swiss Republic. The mold for this plate was the property of two St. Gall pewterers, whose initials are cast in the rim beside the G for St. Gall.

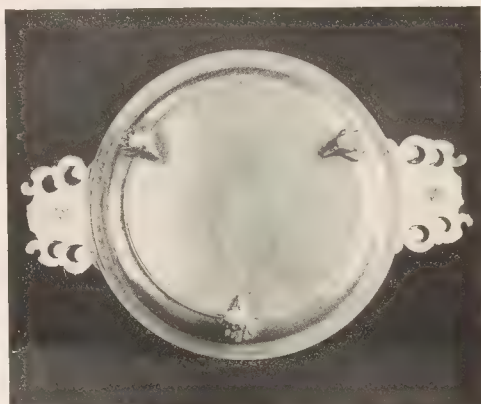


Fig. 93—BROTH BOWL
Basle mark.



Fig. 91—BROTH BOWL (early eighteenth century)
Zurich make.

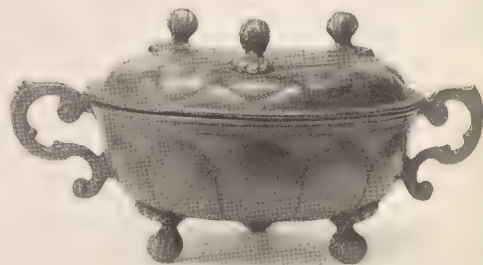


Fig. 92—BROTH BOWL (early eighteenth century)
By Nicolas Ubelin of Basle.

TABLE WARE

Swiss dishes and plates adopted the forms common to most other countries; the plain narrow rim in the sixteenth and early seventeenth centuries; the broad, flat rim during

the greater part of the seventeenth century; and the variously molded and reeded, medium-width rims following the differing styles of Baroque and Rococo, in due sequence.

Figure 96 illustrates some Baroque (Louis XIV) plates and one oblong dish, from the Vetter collection, the latter of a type very popular in western Switzerland. Figure 97 shows a broad-rimmed plate, from the Yeates collection, which bears the touch of Pierre Roze of Geneva (1609). In Figure 98, from the same collection, may be seen, in addition to three characteristic Zurich Rococo

plates, some analogous spoon-stands and salts made by various Zurich pewterers during the latter half of the eighteenth century.

Likewise from the Vetter collection is the cruet shown in Figure 99, made by the Zurich pewterer Johann Caspar Manz. It is exceptional inasmuch as the rich Rococo design was rarely adopted by Swiss pewterers, who preferred solidity and simplicity to the frivolous lightness of the coquettish Rococo patterns.

STITZEN AGAIN

In Figure 100 is illustrated a very elegant *Stitzen* by a Basle maker, from the Hirsbrunner collection. This piece, which is of the early eighteenth century, is of standard outline with gracefully engraved detail, a fine example of the Basle ideal of combining French ease with German utility.

Other examples of *Stitzen* will be found in Figures 49, 53, and 54.

CONCLUSION

In the compass of a maga-

zine article it is out of the question to dilate upon the many types shown in the pewter-map, for space does not permit; but several of these have been discussed in the previous chapters, and their more complete treatment will be undertaken when these notes appear in book form. The fine illustrations will, in themselves, enable the student to become familiar with the various local distinctions.

Swiss pewter is in great demand, not only by many devoted Swiss collectors, but in every European country. So much is this the case that, in nearly every European collection of importance, some examples are included.

This wide demand, of course, gives occasion for countless reproductions; and when, as is the case in many instances, these are made from the old molds, a special note of warning is necessary to prevent one's readers



Fig. 95 - DECORATIVE PLATE

From St. Gall. The thirteen lobes carry the arms of the thirteen original cantons.



Fig. 94— BROTH BOWL (second half eighteenth century)
Eastern Switzerland.

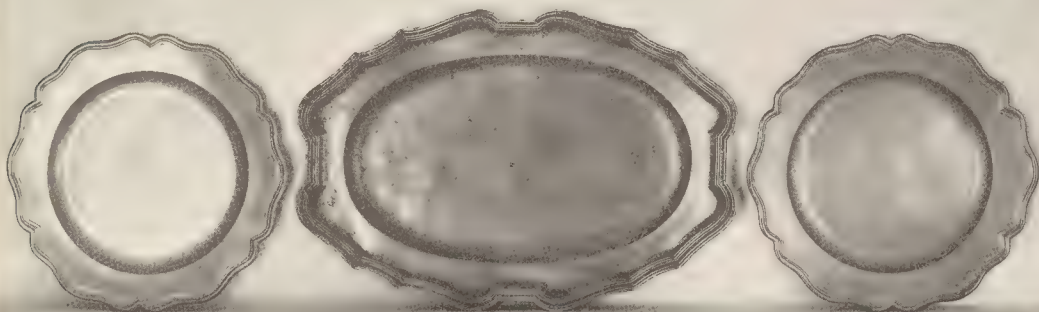


Fig. 96— DISH AND TWO PLATES

The former of a type popular in western Switzerland.



Fig. 98 — PLATES, SPOON-STANDS, AND SALTS (second half eighteenth century)
By various Zurich pewterers.



Fig. 100 — STITZEN (early eighteenth century)
From Basle.

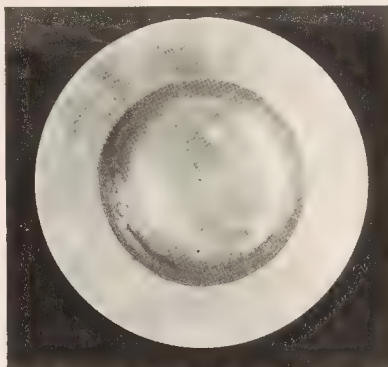


Fig. 97 — BROAD-RIMMED PLATE (1609)
By Pierre Roze of Geneva.

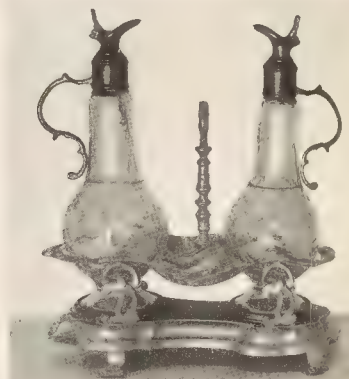


Fig. 99 — CRUET (second half eighteenth century)
By Johann Caspar Manz, Zurich.

from accepting them as antique examples.

Bernese and Wallis flagons are especial favorites, and countless reproductions of them are on the market, many of the latter being stamped on the lid with the initials *L. D. B.* (for Lorenzo della Bianca, of Visp), in addition to the quality mark of the crowned *F*, and the Wallis shield of stars. *All chains* on Wallis flagons must be considered as suspect, unless accompanied by a written guarantee of genuineness or the opinion of an expert.

In closing this chapter, I give an excellent sketch by Robert M. Vetter, of a type of vessel which has puzzled the majority of collectors who have come across it either in Swiss antique shops or elsewhere, and I am further indebted to



SWISS BULB JAR

A convenient device for growing onions indoors. As their inquiring green tops were thrust through the holes they were cut off for cooking purposes.

Mr. Vetter for the following explanation as to its use:

"Colloquially termed *Böllekesi* (or *Bulb Kettle*), this vessel was made in pewter only, and exclusively in eastern Switzerland, where it may still be found in remote villages, suspended from the kitchen ceiling. Its purpose is to hold onions, which, in the warm kitchen air, develop shoots which, emerging through the circular holes, are, when sufficiently long, snipped off by the housewife and put into the soup.

"Many of these *Böllekesi* have found their way into collections beyond the confines of their native country, and it is quite the exception to find them correctly described."



Fig. 1 — THREE PINCUSHIONS

a. A yellow and cream silk cushion with henna and white floss tassels. The design is made of pins arranged to represent two roses of England, a heart, the date 1764, and a vase; the whole is signed *S. + B.* The brocade is from a dress worn at the coronation of George the Fourth.

b. A French, cream grosgrained moiré cushion, embroidered in multi-colored silks, chenille, gold thread, and pearls.

c. A seventeenth-century Italian pincushion covered in so-called Hungarian embroidery done in yellows, greens, and rose on a double-thread scrim background. Most of the groundwork embroidery, done in black (produced by means of rust and tannin, which made the silk brittle), has worn away.

On Pincushions*

By GERTRUDE WHITING

Except where noted, illustrations are from the collection of Mrs. DeWitt Clinton Cohen

IN 1376 we read in the Testament of Advice of la Montreure, Rouen, that she bequeathed to Jehanne de Mesnil her fine sapphire, her Paternostres, and her silver *épinguier* (pincase).

The inventory of Marie of Sully, widow of Guy de la Trémoille and of Charles d'Albert, records, in 1409, a silver pin-case upon which are depicted St. Peter, St. Paul, the arms of Pope Urbain, and the Crucifixion.

In Godey's *Lady's Book*, of 1855, we find the pattern for a harlequin patchwork pinball of velvet, silk, and satin "in as many bright and varied colors as possible." Five-sided patches placed angle-to-angle or tip-to-tip, then side-to-side or base-to-

base — and so on around the ball — alternate with bands of four-pointed stars, whose shafts fill the spaces left by the tip-to-tip formation. "When finished, the ball should be stuffed with ends of wool, and the joinings stuck with maniken (dummy) pins."

When pins were scarce, they were probably most carefully treasured in suitable boxes. We know that later, only a generation or two ago, they came to be stored in little metal or wooden cases, called *pin-poppets*, these in turn being conveniently lodged in the omnipresent pocket of the day.

However, there were *pyn-pyl-lows* in the sixteenth century. Perhaps this might be taken to argue that pins were more prevalent at that period than one might think!

Later, in the eighteenth century, appeared circular knitted cushions. Of course we all remember the thin, round, silk-covered, pocket pincushion of



Fig. 2 — FRENCH, PARTI-COLORED PINCUSHION (eighteenth century)

* This article, one of several contributed to *ANTIQUES* by Miss Whiting, will, with its predecessors, appear shortly in book form as a publication of the Columbia University Press. The title of this book, which will contain much new material together with amplifications of that which has appeared in *ANTIQUES*, is to be *Tools and Toys of Stitchery*.



Fig. 3 - FIGURINE PINCUSHIONS

- a. Seventeenth-century French nun pincushion.
- b. World War, Red Cross pincushion: nun with red cross on left shoulder and long cape.
- c. Tartar lace peddler with pack.
- d. Modern Burano clay lacemaker.

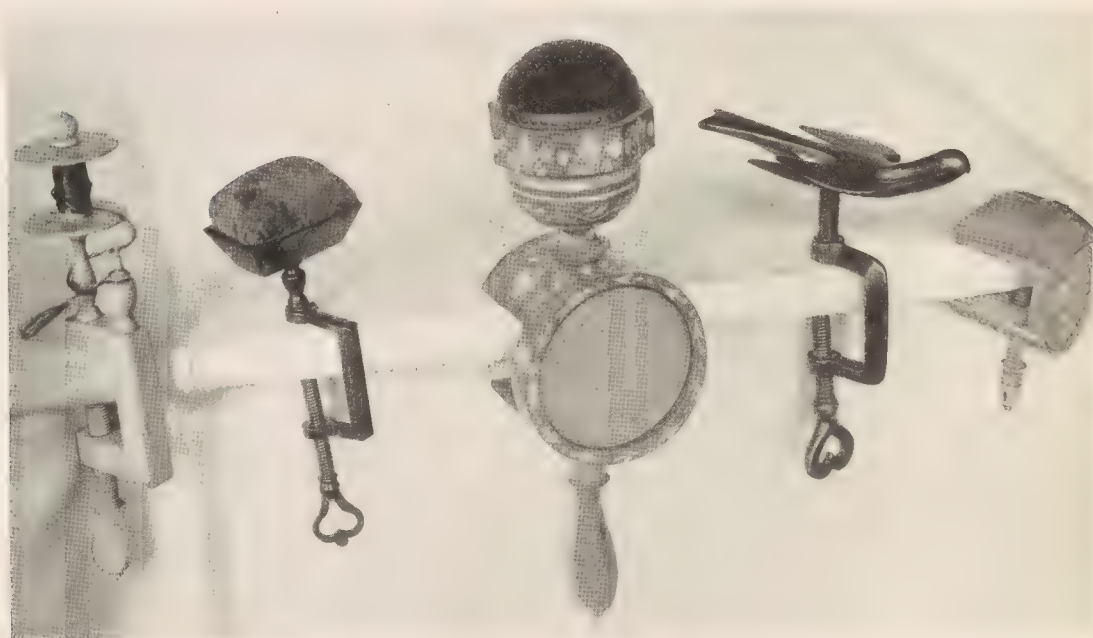


Fig. 4 - HEMMING AND NETTING CLAMPS

- a. English ivory clamp with spool top.
- b. English bronze hemming vice with dull red velvet pincushion top.
- c. Dark blue and white painted Swedish clamp with mirror front and red velvet pincushion top.
- d. English iron sewing bird. The material was slipped into the creature's beak by depressing its tail, which is braced by a strong spring. This bird is dated 1740, and, unlike modern copies, has no pincushion and is not of stamped, hollow metal.
- e. Carved ivory clamp with soft green silk cushion top. *Italian.*

the late Victorian era; and the flat, wooden-sided one, with a velvet band between the covers — generally a souvenir affair of olive wood and crimson velveteen, with the name of a watering-place, or resort, and a date painted upon one of the covers. Sometimes these covers took the form of many-ribbed shells—*coquilles Saint-Jacques*—which appealed to the children, but quickly came unglued and fell apart.

The eighteenth century also brought the tiny, daintily carved, ivory basket, containing a little cushion; and the painted, pale yellow velvet carrot with a bunch of thin tissuey, glazed ribbon at the top.

Another type of pincushion is the weighted one, used for holding the end of a seam or hem. It served the purpose of a ribbon stirrup thrown about the foot, or a pin stuck through one's dress at the knee, to hold the fillet netting in position.

Then there is the gift pillow, planned perhaps for someone's birthday, and bearing, embroidered upon its surface, the name and date of the prospective recipient. At one time, many such cushions were ornamented with narrow, shaded ribbon-work. Recently, so-called *mattress* pillows have been popular. As the name implies, these are miniature tufted mattresses, made generally of a Dresden-flowered, white-grounded silk, the color of the blossom being carried out by a flat band of ribbon tied around the mattress once in each direction, with a neat bow at the centre top.

Formerly the wedding pillow, also marked with a date, was largely in vogue. To the numerals were added a monogram or entwined initials and sometimes a heart. This device was frequently made of neatly arranged

new pins, whose heads shone and spelled out the legend. Maternity pillows were also customary. These bore many dear messages of love and cheer.

Then there is the comfortable, fat, smooth, satin, heart-shaped cushion of the Shakers; really a stuffed triangle with two corners brought together, forming a loop by which the cushion may be suspended. Most of us are also familiar with the red flannel, tomato-shaped cushion.

In one large modern household, run with great system, there is a top floor store and workroom where scraps of cloth are kept in a great bag hung in a closet. Every year or so all old, flabby pincushions in the house are

refilled or replaced from this store-cupboard, the new ones being covered with better scraps from a second sack. Each bedroom is supplied according to its particular color scheme. This, however, is an arrangement that calls for a super-ragbag as well as for an unremittingly watchful housekeeping organization.

I know, too, of a pillow made by a loving mother and stuffed with her little boy's curls cut off when he outgrew such childish possessions. He was later lost and never found; but when his mother died in her ninetieth year, that pincushion was still upon her worktable!

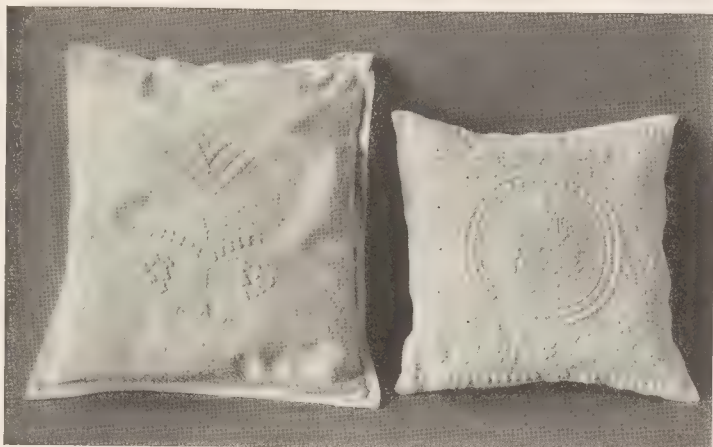


Fig. 5—WHITE LINEN PINCUSHIONS

a. White embroidered linen pincushion cover, held together at the top by bobbinet. The work is signed *Caroline Graves*.

b. From the Wallace Nutting Collection in the Wentworth Gardner House at Portsmouth, New Hampshire. b. White embroidered linen cushion, bearing the Portuguese crown surmounted by a cross.



Fig. 6—AN ITALIAN PINCUSHION

Silver-tinted and ruby-spangled white satin cushion, formerly attached by a long ribbon to a figure of the Madonna.

The Restoration of Early American Furniture*

Part III

Refinishing

By HENRY H. TAYLOR

Illustrations from the author's collection

IF we have carefully followed the directions in previous articles, our furniture at this point will be ready for its final treatment. It will be clean and smooth, possibly showing, in deep turnings, about pins, or in cracks and joints, some slight aces of the old stains or paints. If restorations have been necessary, the restored parts will probably appear lighter in color than the original surfaces. *Something must now be done to bring these restored parts to a color harmonizing with the old surfaces.*

TOUCHING UP THE NEW WITH COLOR

For this work nothing is more satisfactory than the decorator's oil colors, which come in tubes, and may be purchased at most paint stores and from dealers in artist's supplies. If we have on hand a tube each of burnt umber, chrome-green, black, Indian red, chrome-yellow, and dark blue, we may, by using the pure colors, closely approximate the old surface tones of any piece.

If, for instance, we are working on a Windsor chair whose feet have been restored, we first moisten the feet with a little linseed oil. Then, with the hand or a bit of rag, we shall work in just enough of the burnt umber to match the color of old maple legs. If the maple should show traces of red stain or paint, we may also apply to each foot a *tiny* fleck of Indian red, worked into the first coat of burnt umber.

The quantity of color required for such work is very small. By careful experiment and blending we may hit very well the old shades. If our efforts are not successful, we may wipe off the application with linseed oil and try again. This work is interesting and gives us opportunity to test the accuracy of our sense of color.

This staining or coloring of restored parts is quite proper, and is not "faking." It is done so that, when our finished furniture is placed in our homes, there need be no shocking or violent variations in color. We need not fear that our effort to obtain harmonious color will in any way confuse the expert. If restorations have been made, he will know them at once, no matter how successfully colored they may be.

After the restored sections have been brought to a suitably harmonious color, the piece should be put aside for twenty-four hours to dry.

*Continued from the July issue of ANTIQUES.

GENERAL PURPOSE FINISH

At this point we are ready for finishing, and we shall first apply what I shall call our general purpose finish. If we were dealing with new woods, we should have to use some paste filler to close its pores. As we are working on old woods, which have previously been painted and finished in various ways, the old surface pores are fairly well sealed, so no paste filler is required.

THE COLOR OF SHELLAC

Here shellac enters into our calculations. If we want to keep our furniture very light in color, we may use *white* shellac. I prefer and generally use the so-called *orange*, or brown shellac, concerning which there seems to be considerable confusion, labels appearing to mean little. We find under the label of *orange shellac* various colors from a gaudy orange, which we must avoid, to a brown shade, which is just what we want. Therefore, see to it that, disregarding labels, we purchase *brown* shellac and not the brilliant orange tint.

Shellac dries very quickly; and clear, heavy shellac is rather difficult to apply smoothly, especially around chair rungs and turnings. Moreover we do not want a thick or heavy coat of shellac, or of anything else on our early American furniture. Nothing could be in worse taste on such pieces than several heavy coats of varnish, rubbed to a "fine" finish.

All that we require is a coating that will thoroughly seal the pores of the wood, and offer a smooth surface and foundation for the application of our *special brown wax*, which is the last step in our finishing operations.

DILUTE THE SHELLAC AND APPLY

So we shall mix equal parts of either wood or denatured alcohol with our white or orange shellac. This mixture will seem rather thin, *but that is exactly what is needed*. It should be applied very quickly with a fairly stiff brush; and, when applied about chair rungs or turnings, only in small brushfuls. By going over all surfaces two, three, or four times with this mixture, working very briskly and brushing until the brush is almost dry, we can produce a very fine, smooth surface, with no daubs, runs, or smears such as are likely to occur with the use of pure and heavy shellac.



Fig. 1—LOWER CORNER OF A TURNED STRETCHER BUTTERFLY TABLE

This table, although refinished, retains marks of the turner's chisel, old paint, much wear on the stretchers, and innumerable tiny marks of age on all its surfaces. An unwise use of the scraper, followed by an application of coarse sandpaper would have wiped out every one of these evidences of age and genuineness.



Fig. 2 (left) — UNDER SIDE OF THE SEAT OF A WINDSOR CHAIR

Some of the old red, green, and white paint has been allowed to remain. These traces of old paint do not show when the chair is in use, but they afford comfortable assurance that every leg is genuine and the chair not a reproduction.

Fig. 3 (right) — SECTION OF THE TULIPWOOD TOP OF A MAPLE TAVERN TABLE WITH ONE OF THE ORIGINAL PINS

This surface shows many marks, burns, scratches, tiny nicks and the patina that comes only from long use. It has simply been smoothed with steel wool before refinishing. Such a table top, in unsympathetic hands, is often planed, sadly to the detriment of its value and interest. To imitate such a top is virtually impossible.



Soft, porous woods, such as pine, will absorb a much larger amount of shellac than will the hard woods, like maple and cherry. Pine may need four coats of this thin mixture, while hard maple may require but two.*

After this shellac is smoothly and properly applied, the piece will show quite a sheen, even before the *special brown wax* is used.

Having thus thoroughly sealed the pores of the wood and prepared a smooth foundation, we shall find that our furniture is ready for its first coat of *special brown wax*.

WAXING

Were we to use on our furniture any of the light yellow waxes, like floor wax, we should find that, after the wax had dried, it would show almost white cracks and joints. There are on the market a variety of so-called *black waxes*, made by mixing yellow wax and lampblack. These black waxes are sometimes used on furniture. On dark woods, like mahogany and walnut, they are satisfactory. They are *not* suitable for maple, pine, and light woods, to which their use imparts an unpleasant gray cast. Most of our furniture, when finished, should appear in various shades of warm browns and yellows, and we want no gray effects, if they may be avoided.

MAKING OUR OWN WAX

What we want is a *brown wax*, and, in so far as I know, the only way to obtain it is to prepare it ourselves. (Maybe some manufacturer of waxes will take this hint, and prepare for our use a suitable brown wax. It would meet with a good sale.)

We may place the contents of a pound can of yellow floor wax on a wide, smooth board, or table top; and, with a spatula or putty knife, thoroughly work into the wax about half a teaspoonful of burnt umber *decorator's color*. The wax may now be returned to the can, and we shall have a fine, brown wax, which may be used on any early American furniture. It does not dry white, which is very important.

*The use of this thin shellac obviates the necessity for sandpapering between coats. It should be remembered that we are not "building up" a new varnish surface, but are merely preserving a natural wood surface.

BEWARE OF FIRE

This wax is very inflammable; therefore we should not attempt to melt it on a stove and then mix the color with it. One of my friends once tried this method. After the fire department had extinguished the resulting conflagration, the cost of the refinishing was about \$75.

APPLYING WAX

With a soft cloth we may apply a thorough coat of the brown wax, working it well into the wood and covering all the thinly shellacked surfaces. We should do this work so that all the surfaces are covered by a fairly heavy coat of the moist wax, and we must see that no lumps of wax are left in the deep turnings or round chair rungs and stretchers. The piece may now be put aside for twenty-four hours, after which it should be polished with a soft woolen cloth. This process of waxing and rubbing may be repeated until three or four coats of brown wax have been used.

The number of coats of wax used may be determined, in any instance, by the hardness of the piece and by the degree of polish we wish to attain. Each succeeding coat of well rubbed wax will bring a richer lustre.

This general purpose finish is the process I have used on practically all the furniture in my own collection, and I have found it most satisfactory. It gives a thin, smooth, and refined finish, showing pleasing high lights on turnings. It has no appearance of thickness or daubiness. It is not brittle, and it does not mar, chip, or bruise.

A FINISH FOR ALL PURPOSES

The whole process of applying this finish is simple, and I think the amateur finisher will do well to use it on all his furniture.

It has been used on oak, walnut, cherry, pine, tulipwood, ash, butternut, sycamore, beech, maple, birch, and other of our native woods. It seems to work well on either soft or hard woods, and on woods of open or close grains. It apparently stands well the daily use in our homes; and, if, at any time, a piece becomes a trifle dull, a coat of brown wax quickly restores its sheen.

Table tops finished in this way are said not to withstand well the effect of damp glasses which have been used for serving the beverages prohibited by our zealous government at Washington. However, I have had no real experience with this reported objection, and, assuming that the readers of *ANTIQUES* are, one and all, strict observers of our laws, I might well have omitted reference to it.

OIL FINISH

In passing, I shall mention two other simple finishes which may be used *only* on furniture made of hard, close-grained woods, such as maple, beech, birch, and cherry. They should not be attempted on soft woods, such as pine and tulipwood.

Let us say, for example, that we have a maple lowboy which has been cleaned and carefully smoothed with fine sandpaper and steel wool. We may, if so inclined, try an oil finish, which consists simply of applying thin coats of boiled linseed oil, and thoroughly rubbing in each coat with a soft woolen cloth. *No surplus oil* should be left on the piece at any time; and, after the application of each coat of oil and the subsequent rubbing, the piece should be left in a warm room for twenty-four hours. The success of this oil finish depends on much friction, little oil, and certainty that no surplus oil is left on the piece to become gummy and sticky.

This oil finish is fairly satisfactory on hard, well filled woods; but I prefer the general purpose finish since it is more durable in every way.

BUTCHER'S WAX FINISH

We might try on this same maple lowboy the *butcher's wax* finish.

There are innumerable formulae for butcher's wax. A satisfactory wax is made by melting one half pound of yellow beeswax; and, while it is warm, adding one half pint of turpentine, one half pint of boiled linseed oil, and a small quantity of burnt umber color to give the mixture a brown tone. This melting and mixing should be done in a double boiler, as the ingredients, when hot, are inflammable. With the butcher's wax finish, as with the oil finish, it is a question of little wax and much friction.

First apply a thin coat of wax, followed by hard rubbing with a woolen cloth. An interval to dry in a warm room, then more wax, and more rubbing. No surplus wax should be left when the piece is put away to dry, as the surplus will become sticky. Three or four well rubbed coats of butcher's wax will give a soft dull finish much admired by some collectors. But, again, I prefer the general purpose finish.

THE RIGHT COLOR OF MAPLE

All maple furniture may be given a beautiful golden tone by the application of one well rubbed coat of boiled linseed oil before receiving the thin shellac coat which is the first step in our general

purpose finish. Every trace of surplus oil should be wiped off, and the piece should be put aside for twenty-four hours before shellacking. Linseed oil should *not* be used on fine oak or porous woods, as such woods absorb so much oil that their color becomes too dark. Many persons object to the darkening effect of oil on cherry wood.

The general tone of old maple which has been properly cleaned, smoothed, and finished is brownish yellow. It seems to be usual at the present time to want maple furniture to appear almost white. If the old surface of maple with its patina is thoroughly scraped and planed off, and the piece is finished with white shellac, it may be made to appear almost white. New maple is almost white; but *old maple* is yellow or brownish yellow, and good taste would indicate that we do nothing to make it look white and new. These same remarks will apply equally well to pine and tulipwood, which are very light colored when new, and yellow or brownish yellow when old.

WRONG WAYS AND THE RIGHT ONE

Let us draw a comparison between the wrong and right methods of restoring an imaginary piece of early American furniture. We shall assume that the piece in question is a fine, heavy, maple tavern table with good turnings and with the drawer top and chests original. The top is slightly stained and marred. The stretchers are badly worn, but in place. The feet are messy and must be restored. The table is a bit shaky and needs gluing. It carries several coats of old paint. Let us see what might happen to this table in inexperienced and unsympathetic hands; also, what should happen with proper and careful treatment.

A FRIGHTFUL EXAMPLE

Under the worst treatment we can imagine:

All the old pins are removed, and, since they are bent, they are thrown away. The table is taken entirely apart, and all the flat surfaces, including the drawer front and stretchers, are deeply planed and scraped. The table is now glued and assembled, and new and badly fitting pins are driven into the old pin holes. The feet are restored with clumsy knobs of pine, not at all in accord with the old turnings, and these knobs are nailed on with long brads driven slantwise into the bottoms of the posts.

The top is now thoroughly planed, so as to remove every sign of age, and the joint in the two-board top is filled with putty. The new pins, wherever exposed,

show like white dots.

The turned legs are now deeply scraped and the turnings left rough and jagged. The whole table is given a complete rubbing with coarse sandpaper, used both with and across the grain, thus leaving marks and scratches. The new feet are daubed with thin walnut stain, and a heavy coat of gaudy orange shellac is applied to the entire piece. The shellac accentuates every error; the marks



Fig. 4 — SECTION OF THE BACK OF A FOUR SLAT-BACK CHAIR

This chair was originally painted black, and this color still shows in the grain of the oak slats, and is intense in the deeply turned sections of the post.

The contrast between the dark of the deep turnings and the yellow surface of the maple post is very pleasing.

Every particle of this black paint might have been removed with a sharp scraper leaving every surface rough, jagged, and uniform in color — and with as little character as a good reproduction possesses.

of sandpaper all show; the new pins are white; and the restored feet are walnut color.

The table may now be said to be finished; and it is, indeed, finished in so far as arousing interest or enthusiasm from a discriminating lover of old furniture is concerned.

The above description may seem exaggerated. It is not. Such methods are in common use. Every step in the work is wrong, and, as might be expected, the result is a complete botch — skinned, scraped, daubed and ruined.

A SUMMARY OF THE CORRECT

With care and proper treatment:

The old pins are carefully removed and marked, so that they may be returned to the *same* holes and their same relative positions. An old pin exactly fits its original hole and no other.

The table is taken apart and the tenons of stretchers and skirt are reglued in place, care being taken not to spill surplus glue on the inside of the table. The old pins are restored to exactly their original positions in frame and top.

The feet are restored with proper turnings of old maple, which are doweled to the legs with strong pins.

The whole table is cleaned with varnish remover, possibly leaving a bit of old paint in the turnings, about pins, or under the top.

The table is given a careful and thorough rubbing with a suitable sandpaper (always rubbing *with grain*). The top and flat surfaces of the frame, if badly stained, may need a touch of the

scraper, but such scraping will not be deep enough to make the old wood look like new. The table is finally rubbed with steel wool until every surface is smooth and silky.

The restored feet are treated with linseed oil and burnt umber until they harmonize with the old surfaces. The table is given two or three coats of a mixture of thin shellac and alcohol well brushed in and smoothly applied, each coat being allowed to dry thoroughly. After that follows the process of waxing.

The result is a table which still appears old, but is clean and sound, and shines with a subdued and honest finish. Its old pins show darker than the other surfaces. No marks of the sandpaper or scraper appear. Marks of age and use are apparent on the top and the worn stretchers. We may be proud of a table so treated, and we may know that it will not arouse in the soul of the expert a desire to imbibe a capacious and lethal tankard of the wood alcohol which was used in the work.

CONCLUSION

Before many years there will be little need for us to restore or refinish fine early American furniture. Pieces then will not often come to us "in the rough," from some minor dealer or some ancient attic. They will come only through the dispersal of collections large or small, and the individual pieces will require little or no work. But as things are now, my plea is that, when a fine piece of early furniture comes to us from the rapidly dwindling original supply, we treat it gently and reverently, and preserve its evidences of age and use.

Shop Talk

By BONDOME

THE English buyer of antiques is inclined to make his purchases primarily on account of their availability for display as specimens. He collects in order to make a veritable collection, which shall exhibit some logical coherence of plan, some definite homogeneity within carefully prescribed limits. He is thus forced into adopting an attitude of careful connoisseurship, which concerns itself with problems of the intrinsic quality of his acquisitions, with their rarity, and with the social or political conditions which influenced their general form and specific pattern.

There are plenty of American collectors who have adopted a similar point of view. The great majority, however, buy antiques in order to make everyday use of them. Hence they are concerned with novelty quite as much as with excellence, and are often more desirous of discovering a table equipment of glass or china that will surprise a luncheon party than they are to enquire into its worth from the standpoint of artistic handicraft. This attitude of mind accounts for the American tendency to pure faddism in collecting; for periodic scrambles for certain types of things — and the consequent brief and violent skyrocketing of one branch of the market, followed by a sudden collapse.

An English dealer would be scandalized at the thought of cherishing mid-Victorian pickle bottles with a view to their transformation into lamps, and his encounter with the library use of cast flatiron stands as bookends would doubtless produce upon his sensibilities an effect closely akin to that of shell shock. He is not possessed of that fiendish ingenuity for making some fresh application of any old thing, no matter what, which characterizes the American; and neither are his English customers. Bound as he is by certain rather high traditions of his occupation, he fails to take account of the fact once sagely observed to me by a Southern

dealer that "there is a possum for every persimmon." So he restricts his own purchases to what he believes to be worth while, and is correspondingly bewildered when customers from overseas sweep in upon him with demands for things which he either has never heard of or contemptuously characterizes as pure junk.

Everywhere in England, as at home, one hears complaint concerning the difficulty of obtaining worthwhile antiques, and of the steadily increasing price of the things which are obtainable. In the field of seventeenth-century walnut almost no first-class specimens are to be found except in shops that have succeeded in procuring them at high cost from a closing estate. There is, however, still some quantity of eighteenth-century walnut in such simple forms as chests of drawers, and a still greater quantity of what one dealer characterized as "yeoman" walnut, made at a date later than the period which its style exemplifies, but still sufficiently seasoned by time to prove attractive. And there are superior reproductions to be had by those who wish for them.

Oak furniture — even desirable old oak — is something of a drug on the English market. In the Lancashire district — the home of oak — excellent settles, tables, chairs, dressers, and the like, entirely genuine and of considerable antiquity, are obtainable at recessions from earlier prices. One of the most attractive types of this Lancashire furniture — which I am surprised to find so seldom imported into this country by dealers or collectors — is the so-called "mule" chest — really a large blanket chest of lightish oak, or of oak trimmed with mahogany, or sometimes of mahogany only. Our own pine blanket chests are perhaps humble de-

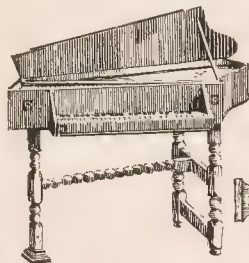


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derivatives of these fine English pieces, which, like those of the American type, consist of a lidded upper compartment with a set of false drawers and one or two sets of practical drawers beneath. Our pine chests, however, are strictly room appurtenances, whereas many of the larger Lancashire mule chests would grace a handsome hallway.

The English shops display no such variety of so-called "cottage" chairs as do those at home. There are discoverable, to be sure, attractive Lancashire spindle-backs — suitable for use in rustic dining-rooms — and fine examples of English Windsors; elm or yew are to be encountered; but I failed to observe in England the plenitude of slat-backs, fiddle-backs, and banister-backs that still characterizes the average American stock. Nor do English Windsors take on such a variety of attractive and suitable shapes as the American types display. Too many of them are tainted with reminiscences of more elaborate and costly chairs in mahogany and walnut and offer a design which is neither quite of the country nor of the town.

This extended variety in the way of simple types of early furniture which America enjoys is, I am increasingly inclined to believe, due to the extraordinary mixture of nationalities which made up the population of the original Colonies. There were, of course, many English in Massachusetts and Rhode Island; but there were Dutch settlers in Connecticut, New York, and New Jersey; Swedes in Delaware, Pennsylvania, and further southward; Swiss and Germans in Pennsylvania.

The extent to which each of these nationalities contributed to shaping the forms of our old-time household gear has never been adequately recognized or in any degree analyzed. The butterfly table, for example, is utterly unknown in the British Isles; the turned and rake-legged tavern table in form similar to American examples is equally unknown. These items represent essentially Continental modes of thought and practice.

By far the greater bulk of our early glass, too, was made by workmen imported from the Continent, and clearly betrays that fact in its design. Even the pressed glass of Sandwich is far more French than English in its inspiration. I even suspect that the American Windsor chair — a Philadelphia contrivance — owes its special characteristics to reminiscences of Continental rather than of English furniture design.

And, speaking of chairs, I am reminded that in England, as in this country, sets of dining-chairs of the Chippendale, Hepplewhite, and early Sheraton periods are becoming extremely scarce. It is almost impossible to discover (at any price) a set, say, of six matched side chairs and two arm pieces of these periods. The average purchaser should, therefore, be quite content if he can find six matched side chairs and two odd chairs with arms, provided the latter conform reasonably well with the major set in color and general style. There is no good reason why all the pieces of a dining-set should exactly match; and, certainly, a well controlled diversity is preferable to a similitude gained by the use of reproductions for filling unfortunate gaps.

For the person who wishes to use antique furniture in the dining-room, yet is restricted in purse, I have no hesitation in strongly recommending certain late Sheraton chairs. These are still obtainable in complete sets and at very reasonable prices. In many instances their design is excellent. No better mahogany was used than the San Domingo wood which entered into their construction. With the reed-legged double tripod table now so much in vogue, they are in complete stylistic harmony. The greater number of such chairs are well and sturdily built, roomy and comfortable. Some persons find their lines a bit uncompromising; but this fault, if it actually exists, is often counterbalanced by a dignity and repose of general design which become increasingly manifest with extended acquaintance.

Current Books

Any book reviewed or mentioned in *ANTIQUES* may be purchased through this magazine

Address the Book Department

ARTISTS AND CRAFTSMEN OF ESSEX COUNTY. By Henry Wyckoff Belknap. Salem, The Essex Institute, 1927. 127 pages; 19 illustrations. Price \$3.00.

THANKS are due to Mr. Belknap, Secretary of the Essex Institute, for this carefully compiled and admirably arranged little volume. The period carries us from the earliest days to the mid-nineteenth century. The principal sources of information have been probate and vital records of the towns of Essex County, files of old newspapers, early directories, and town and family histories. The list of craftsmen is extensive despite the author's modest disclaimer of completeness. Classification is by artists, including architects, painters, sculptors, carvers, silhouette and wax portrait makers, and by craftsmen of various sorts. The number of names under each heading is surprisingly large. The field for further research which they offer is staggeringly large. A number of illustrations are included.

The book is indispensable to the library of American arts and crafts. If, in addition to furnishing much useful information, it stimulates other students to similar endeavor, it will have accomplished much for an important branch of American history.

A HISTORY OF FIREARMS. By Major H. B. C. Pollard. London, Geoffrey Bles; New York and Boston, Houghton Mifflin Company; 1927. Limited American edition of 150 copies. 313 pages; 41 plates. Price \$12.50.

MAJOR H. B. C. POLLARD'S imposing volume will be a welcome addition to the libraries of many American collectors. It contains a list of English gunsmiths, which is remarkably good and remarkably extensive; and this alone is worth the cost of the book. Unfortunately the list of American gunsmiths and rifle-smiths does not show the same accuracy and care, but this perhaps might be expected from an author living across the seas.

The volume contains much interesting reading and a great deal of valuable information, not easily accessible elsewhere. But owing, perhaps, to careless or hasty proofreading, it contains a number of errors, which, though readily recognized and discounted by experts, might confuse and confound the novice. The most serious ones are here pointed out so that purchasers of an otherwise excellent work may make needful correctional notations.

On page 266 the author mentions a pair of *percussion 1750* pistols, a pair of *percussion Queen Anne* ball butt, one *percussion Charles I wheel lock* pistol, and one *percussion snaphaunce*. The latter expressions, of course, contradict themselves. The percussion lock was unknown in the time of Charles I, in the time of Queen Anne, and until long after 1750. He also refers to *percussion flint* duelling pistols, which would seem to be a contradiction in terms.

In the illustration opposite page 32 appear a number of guns, which are described on page 32. In item number 2, he tells us that fittings are customarily of brass, but that sea-service arms have sometimes iron furnishings. This seems very extraordinary, for on shipboard, as a rule, iron, which rusts, is always replaced by brass whenever possible. He shows a swivel gun as number 12, and says that these "are often mistaken for big blunderbusses, but were purely boat weapons." The contemporary eighteenth-century records show that blunderbusses were often boat weapons, and it seems probable that the illustration which he shows would have been identified as that of a swivel blunderbuss by contemporaries. Item number 6 is not a typical Kentucky rifle, and Golcher is not a representative maker of Kentucky rifles, although he did manufacture some of these weapons. The illustration shows a percussion cap box in the stock of the rifle, instead of the patch or grease box, which is typical of the Kentucky rifle.

On page 132 occur several errors in regard to Colt revolvers: number 4 is called a Colt Navy model, when it is a pocket model;

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and number 12 is called a pocket model, when it is really a naval model. In this instance Major Pollard has stated that the pocket model carried an extension stud to take a detachable stock, which is not the opinion of pistol connoisseurs.

On pages 91 and 92, it is stated that the broad arrow, as a sign of Government property, was adopted during the reign of George I; whereas a number of Queen Anne muskets are marked with the broad arrow, thus showing its earlier use. In fact the broad arrow was probably used in the Stuart period. On page 4, under item number 11, the author observes that, from 1680 to 1830, there was no material change in the outline of the stock, or indeed in the weapon itself of the Brown Bess flintlock musket—a statement which seems open to question.

Barring some such disappointing errors as these, the book is a fine compilation. Its illustrations are splendid, and will materially assist collectors in the classification of their specimens.

Howard M. Chapin.

THE JUNK SNUFFER. By C. R. Clifford. New York, The Macmillan Company, 1927. 278 pages; 51 illustrations. Price \$4.00.

GOSSIP about antiques is always interesting. Stories of enormous sums derived from the treasure trove of junk piles are as inflaming as old yarns of the discovery of hidden treasure coastwise of the Spanish main. Stories of collector's gullibility and its exploitation are as fascinating as any that adorn the pages of the literature of crime. Such gossip, mingled with much sage advice, with scraps of reminiscence, with fragments of historical information as to early American crafts, constitutes the material of this racy book. The work is absolutely untinged with cant, twaddle, or sentimental vamping. It bears evidence of wide experience and extraordinary information on the part of its author. While its frequent quotations of prices may in themselves prove misleading, the text carries much by way of cautionary correction.

EUROPEAN GLASS. By Wilfred Buckley. Boston and New York, Houghton Mifflin Company, 1926. 96 + xxxvi pages, 110 plates. Price \$25.00.

THIS handsome volume consists primarily of 104 large full page illustrations showing several hundred specimens of the finer types of European glass, apparently from the author's collection. Accompanying these illustrations is explanatory and descriptive matter sufficient to convey clear understanding of the nature and aspect of each piece and the author's opinion as to its probable date and its place of origin. Ancient glass is given its place in the display, though the chief emphasis is laid on Italian, French, Spanish, German, Netherlandish, and English products.

In addition to its specific descriptive material, the work is further fortified with a foreword by Bernard Rackham, and an essay on glass engraving by Dr. Ferrand Hudig, an outline of the history of glassmaking, and a chapter on glass decoration.

The glass collector who is still in the stage where he yearns for Pittsburg dolphins and log-cabin whiskey bottles will derive little sustenance from this imposing volume. The general student, the amateur of fine workmanship, and the collector of rarities will derive much satisfaction from it. As to its accuracy in the matter of attributions, the author enters a prefatory disclaimer in which he points out the frequent impossibility of determining the nationality of glass on the basis of either texture or design. But he is responsible for one quite incomprehensible attribution—that of Number 24A in his catalogue—a nine and three-quarter-inch French medicine or cordial bottle, evidently blown in a contact mold, the neck finished with a well-defined collar. Concerning this comparatively recent type the author hazards judgment that it "was probably made in the Auvergne. Circa 1700"!

FRENCH PROVINCIAL FURNITURE. By Henri Longnon and Frances Wilson Huard. Philadelphia, J. B. Lippincott Company, 1927. 167 pages, 71 illustrations, and a map. Price \$5.00.

THIS is a book which goes at once and without question on ANTIQUES' recommended list. The country furniture of France possesses attributes of sentimental charm, of comfort, and, at times, of rarely beautiful artistry, all of which appeal

strongly to American taste. Hitherto it has been virtually impossible to obtain, either in English or in French, any adequate discussion of this furniture such as would enable the collector to determine the probable date and provenance of his purchases, and to assemble his possessions for use with due reference to the implied proprieties of the pieces themselves.

French Provincial Furniture will prove of inestimable help in all of these particulars. It is pleasantly and competently written and is helpfully illustrated. For our own purposes we should prefer more specific pictures, calculated to give a better idea of the design and structure of individual pieces than is afforded by the group illustrations of the book; but photography in France is not always to be had as one wishes it, and few readers will be troubled by the meticulous considerations which disturb the reviewer.

THE AMENITIES OF BOOK-COLLECTING. By A. Edward Newton. Boston, The Atlantic Monthly Press. Fifth Edition. XXVII + 373 pages; 90 illustrations. Price \$4.00.

MANY of us would like to have known Pepys or Boswell. But why go back so far? There are confirmed, born and bred New Yorkers who have professed a willingness to move to Philadelphia if thereby they could know A. Edward Newton, the most delightful of all living book-lovers. It was A. Edward Newton, was it not, whom Browning thus immortalized in his *Memorabilia*.

Ah, did you once see Shelley plain,
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How strange it seems, and new.

This fifth edition of the *Amenities of Book-Collecting* is proof enough that the world will not willingly let die a good thing in authorship. Mr. Newton is not only a lover of books but he makes all his readers book-lovers before he parts with them. As for the illustrations, praise can go no farther than to say that they are worthy of the text.

KNITTING. Its Products and Processes. By Jessie F. Caplin. New York, Textile Publishing Company, 1927. v + 93 pages, 24 illustrations. Price \$2.00.

IF you have doubts as to the fabric of your latest suit of clothes, you have but to boil it for a few minutes in a five per cent solution of lye. At the end of the boiling, the wool will have disappeared, leaving only the cotton — if there is any in the garment. Such is a layman's crass interpretation of one of the tests given in the extremely useful little manual which Miss Caplin has prepared. In brief compass the author surveys the raw materials and the mechanical processes employed in the manufacture of knit garments, and gives much information calculated to enable the lay reader to distinguish between qualities and kinds of knitted merchandise. The book should be valuable in the educational departments of large stores, in the business departments of schools and colleges, and in the intelligently informed household.

THE NEW CHAFFERS' KERAMIC GALLERY. By William Chaffers. Revised and edited by H. M. Cundall. London, Reeves and Turner; New York, Charles Scribner's Sons; 1926. Two volumes; 694 pages; 700 illustrations. Price \$25.00.

IN 1871 the first edition of the *Keramic Gallery* was published by William Chaffers to serve as a kind of pictorial supplement to his large historical, but unillustrated, work *Marks and Monograms on Pottery and Porcelain*. It was a bulky work on account of the limitations which, at that time, the processes of mechanically reproducing pictures involved. A second edition, issued in 1907, substituted half-tone engravings for the earlier illustrations, and amplified their number. The present edition, the third, finds still greater pictorial augmentation.

The field covered includes everything from ancient pottery, Italian and Spanish majolica, oriental wares, Continental and British pottery and porcelain, to a brief chapter on American work.

Much of the value of the book lies in its illustrations, which number upwards of seven hundred, and which, though not extraordinarily fine examples of photography, engraving, or press work, are likely to prove helpful. A certain number of marks are given,

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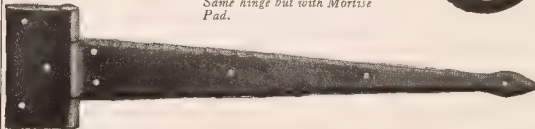
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and there is sufficient emphasis upon the history of different factories to supply a preliminary background. As a "first aid" reference work the Ceramic Gallery will be found useful.

THE FOUR PARTS OF THE WORLD AS REPRESENTED IN OLD-TIME PAGEANTS AND BALLETS. By James Hazen Hyde. Reprinted from *Apollo*. London, 1927. 20 pages. Brochure.

IN this brief monograph, Mr. Hyde tells how the European love of pageantry during the sixteenth, seventeenth, and eighteenth centuries was colored by interest in the remote continents whose steady exploitation by voyagers and trading companies offered constant appeal to the public imagination. Europe, Asia, Africa, America — the four quarters of the globe — received each its special symbolic designation, variable in detail but sufficiently standard in fundamentals to insure recognition. So they became immortalized in drawings, engravings, and paintings, from a number of which — many in his own collections — Mr. Hyde has drawn the illustrations which accompany his text. A bibliography of ballets is appended.

THE QUEST OF THE QUIANT. By Virginia Robie. Boston, Little, Brown, and Company, 1927. Revised edition. 302 + xi pages, 19 illustrations. Price \$3.00.

THIS is a new and revised edition of a book first published some ten years ago and still popular. Author and publisher were, however, wise in determining to make various revisions before yielding to the demand for a fresh printing. The past decade has wrought many changes in the public attitude toward antiques, and in the general and specific knowledge of collectors.

Evidently Miss Robie has kept well abreast of the times; her information is up to the minute; her outlook is untroubled by visions of what once was orthodox belief. She writes with assured understanding of her subject, and with free command of a very pleasing style. Bandboxes, silhouettes, valentines, furniture, candles, various old houses, old glassware, and old pottery supply topics for the series of brief essays which constitute the book and offer beguilement for the spirit while slyly nourishing the mind with worthwhile knowledge.

THE BONDAGE OF BALLINGER. By Roswell Field. Chicago, Fleming H. Revell Company, 1903. 214 pages. Price \$1.25.

THIS is a reprint of a whimsical romance by the late Roswell Field, brother of Eugene Field. It is the story of a New England journeyman printer whose craving for books was as insatiable and destructive as many another's is for rum. Whenever he got a little money he would spend it all in the nearest bookshop and go home without a penny in his pockets. He wandered from town to town, working at his trade, and sorely taxing the patience of his adoring wife, who had to put up with the disappointments and privations of a drunkard's spouse. In the end, however, the book-collector fell in with a rich man who sympathized with his weakness and made it possible for him to live happily ever after among the books he loved so unwisely. The hero of the tale presents a frightful example of the evil courses that attend an unbridled appetite for collecting, and the book is perhaps republished as a warning to those who would starve their wives and children in order to accumulate bits of Colonial blue glass and other relics of the past.

ANTIQUES: A Book of Verse. By Iva H. Drew. Boston, The Four Seas Company, 1926. 76 pages. Price \$1.50.

FROM many a poet's corner as well as from the more thoroughly winnowed sheaves of critical columnists, these verses have been collected in a little volume. The author does not deeply concern herself with the eager prospecting of the lover of antiques, but rather with the sentiments of those who wake up on a pleasant morning to find that the old things of their early housekeeping days have suddenly acquired, to use Samuel Johnson's sonorous phrase, "the potentiality of wealth beyond the dreams of avarice." For the rest, Mrs. Drew's poems touch upon homely themes, reflect the simplicity of life which prevailed in the days of the great and good Queen Victoria, when the paper collar, the carpet-bag, and the boot-jack were part of a gentleman's indispensable equipment for facing life; when no lady could be quite

happy save in the possession of a sontag, a waterfall, and a hoop whose lower rim had the circumference of the famous Weathersfield elm. The best of Mrs. Drew's verses are fully as good as many that are lisped and sung in countless American households, and if she now and then stumbles, she yet finds herself in the excellent company of William Wordsworth and James Whitcomb Riley.

RECEIVED FOR REVIEW

TEXTILES

HOW TO IDENTIFY ORIENTAL RUGS. By Frida and A. T. Wolfe. New York, Harper & Brothers, 1927. Price \$5.00.

MISCELLANEOUS

STRUGGLES AND TRIUMPHS OF THE LIFE OF P. T. BARNUM. An Autobiography. Edited, with introduction, by George S. Bryan. New York and London, Alfred A. Knopf, 1927. 2 Vols. Price \$10.00.

THE GHOST IN THE ATTIC AND OTHER VERSES. By George S. Bryan. New York, Alfred A. Knopf, 1926. Price \$2.00.

MAECENAS. An international directory of Museums, Collectors and Dealers in antiques and objets d'art. Berlin, Stern, 1927. Price \$20.00.

Answers

Readers of this column may often know some facts about the questions asked which are unavailable to the Editor. In such cases it is hoped that they will share their information with those less fortunate by writing full particulars to the Queries Editor.

ANTIQUES is one of several publications that has been queried concerning the pressed glass cup plate here illustrated. The problem is, of course, that of identifying the central medallion of cross and swords, thereby determining the date and significance of the plate itself. It is natural to assume that this elaborate cross with its piercing swords is the insignia of some secret brotherhood or military order — probably the latter. Careful search, however, reveals no known order which is thus signalized; and Harrold E. Gillingham, whom we look upon as final authority in such matters, assures us that further investigation is likely to prove vain.



What we have, therefore, is doubtless a purely fanciful war cross, such as a manufacturer might devise as significant of military service in general. In the border we find recurrence of a heart, a lone star, and oak leaves. The edge is similar to that which occurs

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7. Faceted stem (1780).

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on so-called "historic" cup plates of the thirties and forties. It seems, accordingly, not unreasonable to infer that this cup plate was produced as a glassmaker's tribute to veterans of the Mexican War.

336. R. S. C., *Pennsylvania*, (ANTIQUES for March, 1927, Vol. XI, p. 223).

G. A. R. Goyle sends us from the Far East the following information regarding Griffith Owen and the old Statehouse clock of Philadelphia:

Griffith Owen, the Philadelphia clockmaker, is closely identified with the old Statehouse clock made by Peter Stretch between 1752 and 1762, probably in the year 1758. Stretch wound and kept the clock in repair until 1762, when he was succeeded by Edward Duffield, a clock and watchmaker. In 1775 the distinguished David Rittenhouse assumed charge of the clock. How long he continued I have not been able to establish, but in 1781 Jacob Godschalk, a clockmaker, was paid ten pounds specie for repairing the Statehouse clock.

From 1782 until 1789 Griffith Owen was in charge of the clock, with the possible exception of a short time after March 22, 1784, when he was officially discharged by an order of the Council and asked to hand over the key of the clock. The trouble was apparently lack of funds, but we find Griffith Owen back at his job again in the after years until 1789. At one time he lived in Mulberry Ward, east Part, Philadelphia. In *The Old Clock Book* by N. Hudson Moore is pictured a tall clock marked *Owen Philadelphia*, which is probably a specimen of the work of Griffith Owen. The Statehouse clock above mentioned remained in use until 1828. It was sold, in January, 1830, to Dr. Hurley, of the Order of St. Augustine, to be placed in the St. Augustine Church in North Fourth Street, Philadelphia. Here it did service, together with the original bell, until Wednesday, May 8, 1844, when both were destroyed by fire.

332. C. A. C., *Virginia*, (ANTIQUES for March, 1927, Vol. XI, p. 223).

Again Mr. Goyle is able to supply data on old Pennsylvania clockmakers. Concerning *Jacob Solliday*, Northampton, he writes:

This is a case where a discontinued American place-name obscures the provenance and makes identification difficult. Britten's *Old Clocks and Watches and Their Makers*, lists "John Murphy, Northampton, 1775," and of him I know that he plied his trade at the given time in Allentown, Pennsylvania, which was then called Northampton.

One Jacob Solliday was clockmaker in Bedminster Township, Bucks County, Pennsylvania, between 1782 and 1807. It seems not unlikely that before that time he worked at Allentown (then Northampton). Peter Solliday, a son of Jacob, is mentioned in 1807 as a clockmaker in Bedminster Township. Another member of this distinguished family of Pennsylvania clockmakers is John Solliday, Richland Township, Bucks County, of whom I have found mention in tax lists of 1782 and 1783. There is a paper printed in the *Proceedings of The Bucks County Historical Society*, Doylestown, Pennsylvania (which, by the way, are a mine of information of wide appeal), on Pennsylvania clockmakers with an account of the Sollidays.

350. L. W. B., *Massachusetts*, (ANTIQUES for July, 1927, Vol. XII, p. 60).

H. H. Cotterell offers the suggestion that the pewterer in question is Stephen Cox of Bristol, England, drawings of whose touchmark and hallmark are here reproduced.

An examination of the hallmark of William Kirby—pictured opposite page fifty of Mr. Myers' *Some Notes on American Pewterers*—and the fact that there are pillars in the touchmark of Cox and on the pewter plate under consideration seem to leave little doubt that Mr. Cotterell's solution is the correct one.

Cox was made *freeman* in 1735, and was working at least until after 1754.



347. W. J. H., *Connecticut*, (ANTIQUES for July, 1927, Vol. XII, p. 60).

Two suggestions have been received regarding the identity of R. Wittingham, brass founder of New York.

C. W. G. reports that his great-grandfather, Thomas Wallace, a Scotchman, was a maker of brasses in New York. He died in 1825, and his business was carried on by an employee named Wittingham, or Whittingham, from Birmingham, England.

William A. Beardsley writes that he finds, in the *Life of Bishop W. R. Whittingham of Maryland*, that the Bishop's father and grandfather were both brass founders.



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don, 1730-60; ebonized
cherry case; back plate of
works beautifully engraved.

English Bracket Clock
by John Baker, London,
1768-84; green lacquer
case, Chinese decora-
tions.

I HOPE that all clock enthusiasts who
visit New York will find time during
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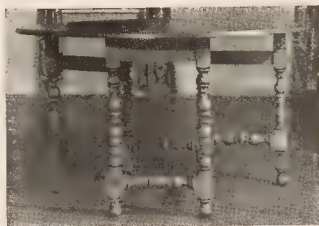
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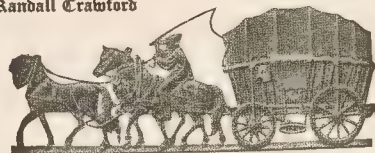
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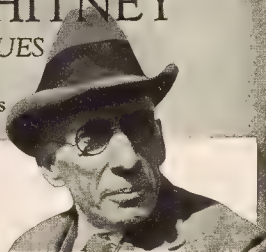
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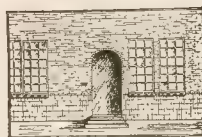
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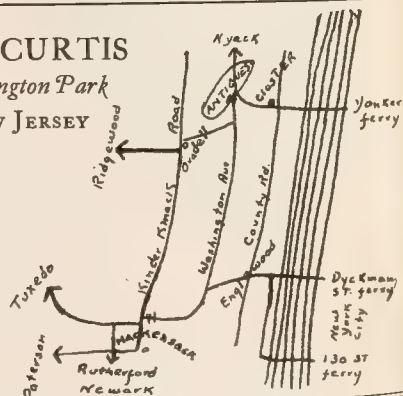
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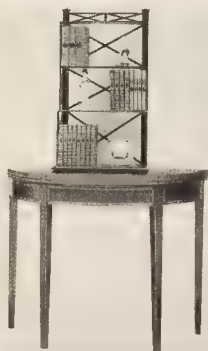
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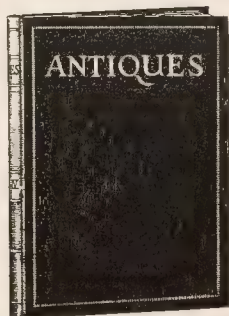
McKEARIN'S

21 EAST 64TH STREET *New York City*
Summer Shop, HOOSICK FALLS, *New York*

WE are about to inaugurate the publication, probably about once in three months, of a small magazine, or perhaps it might better be termed a house organ. It will serve as a medium to offer, from time to time, special opportunities to collectors and lovers of fine antiques to acquire some of the rare things in American furniture, glass, pottery, pewter, and other lines which are continually passing through our hands to find a resting place in the homes or collections of discriminating lovers of Americana.

However, the particular feature of our forthcoming publication, which we hope will make it of some interest and value, will be notes and comments by George S. McKearin, supplemented by sketches and photographs, on the general subject of American Glass. For the collector of American bottles and flasks a special feature will be the listing in each issue of new varieties, and variants of previously listed bottles, which come to the attention of Mr. McKearin. A charge or subscription fee of seventy-five cents per issue will be made, or \$2.50 for the first four issues of the publication. If you wish a copy, enter your order now, as the issue will be limited.

THE SUPPLY OF THE PRICE LIST OF BOTTLES AND FLASKS, WHICH WE ISSUED A FEW MONTHS AGO, IS RUNNING LOW. ONLY A FEW COPIES ARE LEFT AND FOR THESE THE PRICE IS \$1.00.



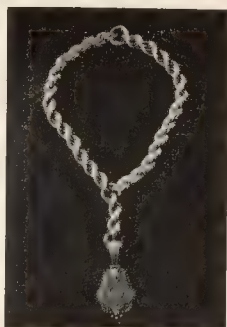
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A house of four architectural periods, displaying on the floors in association with harmonious furnishings, Hooked Rugs of exceptional interest: Ships, Landscapes, Animals and Fowl, Architectural, Floral, Geometrical, and Geometrical and Floral, combined in a variety of sizes, shapes, colors, and prices, together with some antiques, including a pine field bed with hexagonal posts and the original blue chintz, a pair of "grandfather's" and "grandmother's" beds (rare), stretcher and gateleg tables, hutch and settle tables, pine cupboards, Sheraton sideboard, slant-top maple desk, Windsor benches, etc.

FAIRFIELDS

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Clowry Chapman

Telephone, WOODSTOCK 76

Bearsville, a part of the Woodstock, New York, art colony, is twelve miles from Hudson River on State roads, in the Catskills and near the Ashokan Reservoir and Storm King-West Point drives from New York. "Fairfields" at Bearsville is the first turn in from the up-hill road at the post office and country store.



Illustrated:
A hand-carved mahogany post bed

Also in Stock

A lovely Terry clock, original picture, in fine condition; a good line of coverlets and quilts; glass, china, and prints.

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WILKINSON
ANTIQUE SHOP

Florence W. Upson
DUNDEE NEW YORK

Everything Guaranteed as Represented

THE ACTON ANTIQUE SHOP

*An eight-inch vaseline-yellow hen
A pair of vaseline-yellow candlesticks
A Staffordshire tea set
A Waterford bowl
A butler's desk with original brasses*

LOTHROP & TAYLOR

SOUTH ACTON

MASSACHUSETTS

(Six miles from Concord)

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THE early American chest-on-frame illustrated is in original condition, even to the extent of its original covering of red paint. This item was brought into Massachusetts several generations ago by a family that emigrated from Connecticut.



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One small Carver armchair
One transition Carver and banister

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and nineteen miles east of Chambersburg, Pennsylvania

J. H. SCHMUCK

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YORK

PENNSYLVANIA



Quaint Children's Furniture

Illustrated: Chest of Drawers in Cherry and
Maple, 15 inches high.

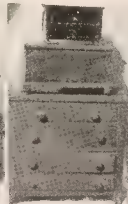
Mahogany Rocker, 25 inches high.

Small Pine Chest, lift-up
top, drawer below, 7
inches high, top 5½ by
10¾ inches.

Quilt Chest, old yellow
stippling, 9 inches high,
top 7½ by 15¾ inches.

Pine Chest of Drawers,
21 inches high, top 10
by 22 inches.

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OCTOBER 10, 11, 12

For descriptive circular address

E. S. YOUSE

46 North 5th Street :: READING, PENNSYLVANIA

Further details in the October issue of ANTIQUES



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what is old from what merely seems old, what is beautiful
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ESPECIALLY

Early in the last century there was smuggled into this country a rare bit of colorful carving on a wine cask head. The collector of the port, sensing something unusual, dug into the plaster that covered it and discovered its beauty. He bought the cask, had the carving framed and for years it hung over his fireplace. It represents

A TRIUMPHANT NAPOLEON
On His Big White Horse 36 inches by 36 inches
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MRS. BAUGH
Blue Eagle Antique Shop
413-415 East Baltimore Avenue, MEDIA, PENNSYLVANIA
Telephone, MEDIA 678
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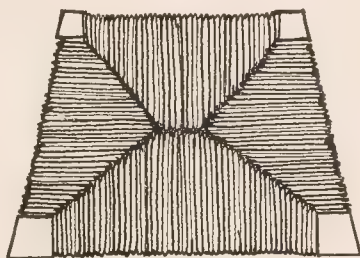
AUCTION

SEPTEMBER 3 AT 10.00 A.M.
(Daylight Saving Time)

Furniture : Clocks : Glass : etc.

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Historical and Decorative Antiques
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SPECIAL ITEMS:

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A dear little longue, thirty-six inches in length, sturdy maple feet, and covered with quaint chintz. Very unusual piece for child's room.

Playthings of Long Ago
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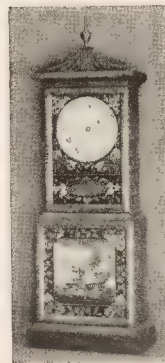
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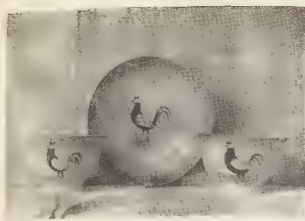
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of the unusual. I
can find anything*

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LILIAN WILKINSON

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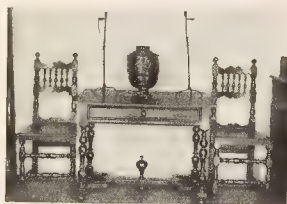
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Small refinished pine slant-top desk, \$125; refinished cherry slant-top desk, \$125; solid mahogany high-post Sheraton bed with original chintz canopy and hangings; small low four-drawer cherry bureaus in the rough and refinished, bracket feet, good style; children's chairs; sets of carved mahogany and walnut side chairs; open-arm gentlemen's chairs, \$25; ladies' chairs, \$18; spool beds, two for \$15; refinished pine blanket chests; curly maple bed, \$50; lamp bases, attractive for wiring, four for \$9.

Prices include crating

Special discounts to dealers

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Pewter fittings
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Field Beds	100
Tavern Tables	\$25 to 125
Hooked Rugs	1 to 100
Six Lamps suitable to wire	15

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Five miles north of Skowhegan, Maine, on the Quebec Line

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I HAVE just found some early pieces such as a very fine pine stand, date about 1700; an 18 3/4-inch blue platter, Upper Ferry Bridge over the River Schuylkill, in proof condition; some very rare Currier prints; a fine cherry inlaid grandfather clock; and many other good things for this month. I also have a large stock of Empire and Victorian furniture. One call will convince you of my low prices.

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American Antiques of early date

FURNITURE
in the rough and refinished
PEWTER

CURRIER PRINTS GLASSWARE
HISTORICAL FLASKS especially

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Illustrated is a very fine curly maple desk with claw and ball feet.

It is an example of the furniture in our collection of early American antiques.

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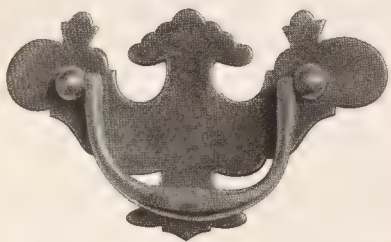
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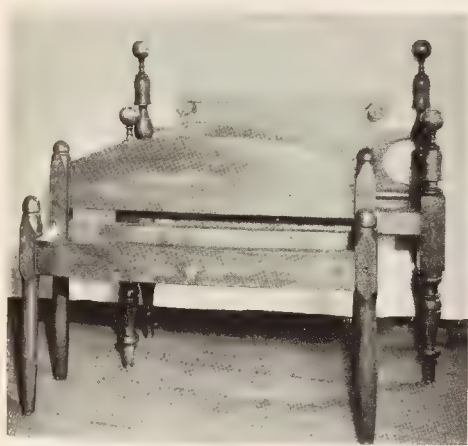
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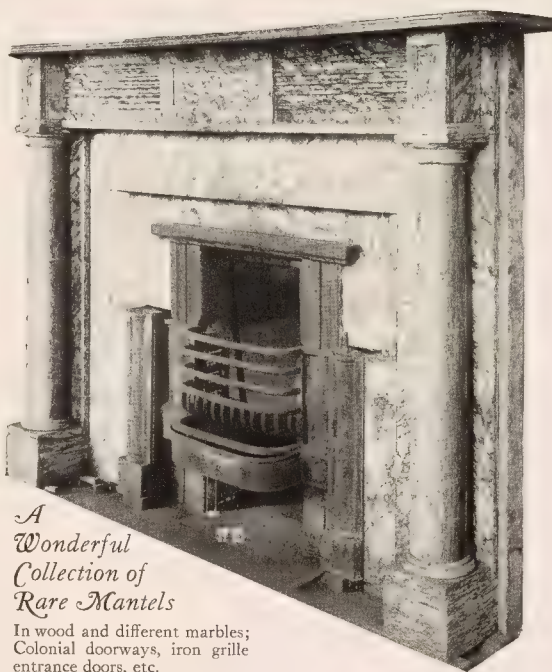
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office or library. A rare old mahogany
roll-top desk, beautifully grained, secret
compartment. A mahogany bookcase.
A Daniel Webster writing chair, six
mahogany chairs and an armchair.

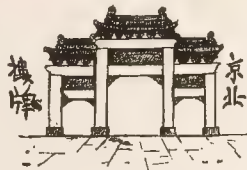
Also a rare green glass pitcher which has a crimped
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Important pieces are shown, also examples appealing to the smaller collector with modest means. (Published at \$32.50) Special price, \$20.

EUROPEAN GLASS. An Outline of the History of Glass-Making, with Notes on Various Methods of Glass-Decoration, by Wilfred Buckley, illustrated with 164 full page plates showing 208 examples of the author's superb collection. Invaluable for the collector. (Published at \$25) Special price, \$17.50

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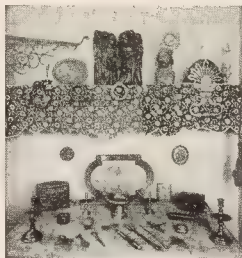
FOREIGN ANTIQUES

Retail and Trade

In decorating remember the importance of the accessories. Their selection and placement is the test of taste.

Some lesser object of art — a bit of sculptured wood or an Italian Renaissance fabric, a good piece of pewter, wrought iron, or brass — placed to catch the light or form a silhouette, expresses individuality. Such a gift reflects thought.

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Some replacements but
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SMALL beautifully grained flat-top
walnut Highboy, 14-inch cabriole
legs, Queen Anne skirt, overlapping
drawers. In good original condition,
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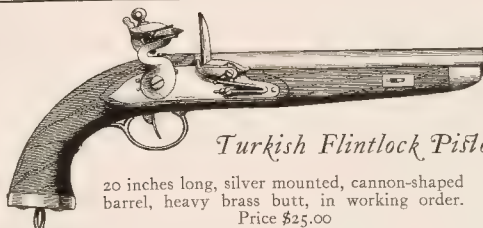
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A curly maple highboy
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20 inches long, silver mounted, cannon-shaped
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Powder Horns, assorted styles and shapes, from \$6.50 up.

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Forty-inch carved mahogany spread eagle mirror, American,
eighteenth century — museum piece, \$250; early American
field bed (critics call it cherrywood), rare, slender octagon
posts, 5 feet 6 inches tall tapering to 1½ inches at top,
fine feet, original tester top, circa 1750, \$150; rare golden
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all bubbles, base shades to amber, \$50; *Fire Cracker* flask,
T.W.D., General Washington, reverse, sun-rayed eagle,
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hickory Windsor knuckle armchair, very fine turnings, \$60.

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Located diagonally across from the Whaling Museum

Still has a goodly stock on hand with additions coming in continually. It would take a full page to list the type of articles to be found here, so we list below just a few:

- A small maple chest of drawers with original brasses and finished a lovely honey color.
- A small tavern table, refinished.
- A solid mahogany chest of drawers, Sheraton type, with opalescent knobs, finished.
- An early Windsor candle stand.
- A small mahogany lowboy.
- Three copper pieces — ideal flower holders.
- A set of mahogany hanging bookshelves and a set of light wooden ones.
- Two early pine slant-front desks, children's sizes.
- An early pine cupboard-on-cupboard, nice moldings and paneled doors.
- Alabaster vases in pairs and singly.

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Located in Pennsylvania, one of the oldest States in the Union. For many years this State was overlooked in the quest for fine antiques, but now collectors have come to realize that it is one of the richest fields in the United States for genuine American antiques. Our own collection of early American antiques, which is open for public inspection at all times, includes china, glass, pewter, pottery, iron, and furniture of the finest types. We are located on the Easton Highway, two miles north of Doylestown, twenty-six miles north of Philadelphia, and ninety miles from New York.

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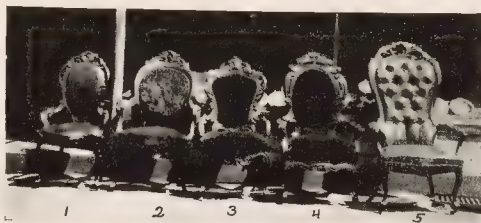
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A large collection of early American dining room, living room, and bedroom furniture. Also other unique pieces, as well as all kinds of glassware, flasks, china, silverware, brassware, and paintings.

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A collection of china figurine
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China and Battersea patch
boxes

A collection of three-mold
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Windsor chairs and footstools

Four unusual mirrors

Several good bottles and
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A fine portrait of *Sea Captain*
and his ship

Whaling logs, ivories, ship
things



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Three Large Rooms Full of Lovely Old Things
A Bedroom Completely Furnished in Maple and Pine

Among recent finds are a set of eight colored finger bowls — two each in purple, blue, canary, and green; a partial set of green and white Staffordshire china; a good sofa in crotch mahogany; a large stenciled tray in perfect original condition; three matching Chippendale chairs, Gothic splats; many hooked rugs, all of old New England make.

Everything Guaranteed as Represented

MAHOGANY

*Maple is good in its place, but for fine furniture
no wood equals mahogany*

Mahogany secretary with tambour doors, a choice piece; mahogany buffet-desk, unique; mahogany slant-front desk, a beauty; mahogany straight-front bureau, small; mahogany Sheraton drop-leaf table with drawer and fluted legs; mahogany case grandfather clock, E. Taber.

WICKFORD HILL ANTIQUE SHOP

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THE CLEARING HOUSE

Rates: Clearing House advertisements must be paid for when submitted. Rates, 15 cents per word for each insertion; minimum charge, \$3.00. Count each word, initial, or whole number as a word, complete name as one word and complete address as one word. Copy must be typewritten or written clearly; otherwise we cannot hold ourselves responsible for errors. Copy must be in by the twelfth of the month.

In answering advertisements note that, where the addressee is listed by number only, he should be addressed by his number in care of ANTIQUES, 683 Atlantic Avenue, Boston, Mass.

Caution: This department is intended for those who wish to buy, sell, or exchange anything in the antique field.

While dealer announcements are not excluded, it is assumed that the sales columns will be used primarily by private individuals who wish to dispose of articles concerning whose exact classification they may be either uncertain or ignorant. Purchasers of articles advertised in the "Clearing House" should, therefore, be sure of their own competence to judge authenticity and values. Likewise those who respond to *Wanted* advertisements should assure themselves of the responsibility of prospective purchasers. ANTIQUES cannot assume this responsibility for its readers, nor can it hold itself accountable for misunderstandings that may arise.

WANTED

PICTURES OF EARLY CHICAGO; CHICAGO fire; Fort Dearborn; city views; presidents; locomotives; ships; also books about ships and ship models. FRED M. SMITH, 3968 Drexel Boulevard, Chicago, Illinois.

FISHING, EARLY AMERICAN HISTORICAL and railroad prints by N. Currier and Currier & Ives. HARRIET E. WAITE, 114 East 57th Street, New York City.

I WANT A SINGLE YOUNG WOMAN OF splendid personality as partner in established shop. ABRAHAM GREENBERG, BEL AIR ANTIQUE SHOP, Bel Air, Maryland.

STIEGEL WHITE FLINT FLIP GLASS, OR tumbler, two mold, about 5 inches high. RUTH V. HAWKES, Phoenix, New York.

STIEGEL, DAISY OR DIAMOND FLASKS IN amethyst or other colors; Stiegel panel vases any color; rare flasks, Keene, Stoddard, and Connecticut glass. Send description and quote price. No. 951.

LOCOMOTIVE FLASK, PINT AQUAMARINE to trade. Please submit other flasks. G. D. ARTHUR, 12 East 44th Street, New York City.

J. WILDER MINIATURE GRANDMOTHER clock in pine or mahogany, in perfect condition. H., Box 8, Barrington, Rhode Island.

STAMPS: HIGHEST PRICES PAID FOR United States, Confederate, and foreign stamps on original envelopes. I purchase either single copies of rare stamps or large accumulations or wholesale lots. F. E. ARWOOD, 683 Atlantic Avenue, Boston, Massachusetts.

I WILL BUY OLD PAMPHLETS, BROAD-sides, pictures, books, letters, stamps. Send for free booklet of items wanted. G. A. JACKSON, 20 Pemberton Square, Boston, Massachusetts.

LETTERS WRITTEN BY PRESIDENTS, FAMOUS statesmen, generals, etc., no signatures; Revolutionary diaries, early account books, single printed sheets, pamphlets, bound volumes of newspapers, laws, etc., before 1800. CHARLES F. HEARTMAN, Metuchen, New Jersey.

OLD SILVER SPOONS AND OTHER OLD silver. Either write full descriptions or send on approval at my expense. C. G. RUPERT, Wilmington, Delaware.

STODDARD AMBER PITCHERS, BOWLS, other hollow ware; flasks, inkwells, decanters. Pay best prices. Send description, rough drawing, if possible. Quote prices. No. 927.

STONEWARE OR POTTERY MARKED *Crolius* — New York. Send full description with sketch and exact marking. Give price packed for shipment. No. 955.

FOR SALE

ANTIQUES, VOLUMES I-X COMPLETE, loose, \$26 plus carriage. BOOK MART, 1768 Sutter Street, San Francisco, California.

HAND-CARVED TEAKWOOD WHATNOT, 110 years old, has figures of unicorns and dolphins. The piece is in excellent condition. No. 950.

VISITORS TO WAKEFIELD ANTIQUES, Boston Post Road, Westport, Connecticut, will be able to enjoy a few hours examining several thousand authentic American antiques covering a wide field and variety.

ANTIQUE HOOKED RUGS: LARGEST COLLECTION in Connecticut at one-half prevailing prices for rugs of equal high quality, colorings and unique designs. WAKEFIELD ANTIQUES, Boston Post Road, Westport, Connecticut.

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MORE LIKE A MUSEUM THAN A SHOP, WAKEFIELD ANTIQUES — Every article marked in plain figures — sales never solicited. Visit as long as desired without obligation. Boston Post Road, Westport, Connecticut.

ANTIQUE HOSPITAL, EXPERT REPAIRING of early brass, copper, iron, tin, silver. I also furnish missing parts. Cleaning and repairing of pewter a specialty. J. PISTON, 896 3d Avenue, New York City.

RUSH CHAIRS; ROCKERS; BUREAUS; clocks; china cabinet; tables; Sheffield plates; glassware. POHLMAN'S ANTIQUE SHOP, 767 Michigan Avenue, Buffalo, New York.

BEAUTIFUL NAVAJO INDIAN RUGS, INDIAN basketry, all tribes; pottery; beadwork and silverwork; Indian collections. Appointment or mail only. J. G. WORTH, 9 East 59th Street, New York City.

ANTIQUES: LARGE STOCK OF FURNITURE, original or restored; rush-seated chairs; mirrors; china; glass; samplers; silhouettes; pewter; prints; oil paintings. G. H. CRAWFORD, 49 Bridge Street Row, Chester, England.

RECEIVING NUMEROUS SMALL COLLECTIONS of nice hooked rugs direct from country points, some need a little mending or cleaning. Can give genuine bargains. Write for particulars. No. 928.

BLACKSTONE ANTIQUE SHOP: WALNUT and maple slant-top desks; mahogany bureau-secretary; Dutch-foot table; corner cupboards; Masonic sword. H. L. WILKINS, Box 29, Blackstone, Virginia.

I HAVE PICKED UP A FINE LOT OF SMALL curly maple frames with very good marking of curl, measuring 5 x 7 inches outside, good for framing silhouettes, six for \$5.00. JOSEPH LACEY, 1034 Pine Street, Philadelphia, Pennsylvania.

TWO SETS OF MAHOGANY EMPIRE CHAIRS, six in each set, upholstered seats and carved backs, in perfect condition ready to use, one set has a dolphin-carved back and the other set has a goose-neck-carved back, \$22 each. Send for photograph. JOSEPH LACEY, 1034 Pine Street, Philadelphia, Pennsylvania.

SIMON WILLARD GRANDFATHER CLOCK, beautiful inlaid mahogany case. No. 954.

EIGHTEEN FOUR-POST BEDS, ONE CURLY; five spool beds — \$125 takes the lot. Mahogany hair cloth sofa, fine condition, \$40. R. M. SECKINS, Ellington, New York.

CURLY MAPLE BEDROOM SUITE CONSISTING of tall slender four-post bed, field type; Queen Anne bureau, bracket feet, oval handles; Dutch dressing table having two drawers, apron scalloped under each one and sides, oval handles on drawers, three legs in front, two legs in back; all five legs are connected by a stretcher; Dutch bench with spread legs; four-slat rush-bottom chair; and an oblong mirror. These pieces have been purchased from an estate and are restored and in good condition ready to use. Price \$475 complete. If interested, send for photographs. JOSEPH LACEY, 1034 Pine Street, Philadelphia, Pennsylvania.

STEER'S HORNS, OVER SIX FEET SPREAD, highly polished and neatly mounted. Steer killed by Chief Geronemo. L. D. BERTILLION, Mineola, Texas.

WHOLESALE PRICES: RARE CROTCH WALNUT drop-leaf card table, \$65; from an early Pennsylvania home, a set of iron andirons, two covered kettles, hanging chain and hooks, all for \$30; pine dough troughs, \$15; set of six beautiful plank-seat chairs, \$35; rare four-leg cherry drop-leaf table with drawer, legs turn to support leaves, \$35; old brass buckets, \$3.00; engraved picture of Washington in oval frame, \$5.00; picture of Lincoln in large oval gilt frame, \$10; one-drawer cherry stands, \$12; all beds, \$13.50; genuine Pennsylvania dower chest, beautiful plumed grain, \$35; another plain one, \$25. Photographs furnished to interested buyers. Crating free. McCARTY'S, 849 Sheridan Avenue, Pittsburgh, Pennsylvania.

RARE ENGLISH MUSICAL HALL CLOCK, 150 years old, mahogany finish, maker William Scott, London, in perfect condition — plays six tunes on original bells. HENRY A. SCHMIDT, 101 Tremont Street, Room 504, Boston, Massachusetts.

BOTTLES AND FLASKS: RARE LA FAYETTE, George Washington, General Washington, Columbia, Louisville violin, anchor violin, six-quart amber, five-quart spiral amber, various spirals, many eagles — one blue. Indicate your wants. Prices and descriptions on application. J. E. CLARK, 62 13th Avenue, Columbus, Ohio.

COLONIAL CARD TABLE, \$65; TWO SIX-LEG Hepplewhite tables, in the rough, \$18 each, \$32 for the two. Send for list. MAPLE VIEW ANTIQUE SHOP, Maple View, New York.

A FINE IRON FENCE; EARLY PINE BUILDING material including windows, doors, carvings, mantels, Franklin frames, and stoves with their fittings. NEW ENGLAND ANTIQUE SHOP, Brewer, Maine.

A FINE COLLECTION OF EARLY AMERICAN furniture, glass, china, Sheffield, copper, etc., from the collection of Louise Barber Mathiot. MRS. I. P. HOLLINGSWORTH, Maple Avenue, West Chester, Pennsylvania. Telephone 1338.

GUARANTEED ANTIQUES: FIVE LEFT Henry Clays, what offer; rare Staffordshire cat; jade Bristol lamp; tin ABC plate; plaster dog; Faith-Hope-Charity ware in colors. J. P. CONOVER, 5 Todd Place, Ossining, New York.

VISITORS ALWAYS WELCOME AT THE SHOP WITH THE GREEN DOOR, Kinderhook, New York.

IRON CANDLE STAND; SHOEMAKER'S CANDLE stand; tin Betty lamp on standard; iron Betty lamps; three-mold blown glass; flasks; prints; etc. PRENTICE, 241 West Water Street, Elmira, New York.

ANOTHER OPPORTUNITY—TWO EXTRA nice Pennsylvania walnut highboys, several sloped desks in maple and cherry; plenty of maple beds; one more small curly maple highboy; and many other pieces at bargain prices. W. J. FRENCH, 539 Lancaster Avenue, Bryn Mawr, Pennsylvania.

CURLY MAPLE AND PLAIN MAPLE DAY beds, \$25-\$65; gold leaf, upright, ball cornice mirror, very old, \$80; pair of unique bronze lamps, lustre ornaments, \$75 pair; mahogany Sheraton drop-leaf breakfast table, original and fine, \$120; etc. NORAH CHURCHMAN, 7350 Rural Lane, Mt. Airy, Philadelphia, Pennsylvania.

TWO OLD PHILADELPHIA COLONIAL TWO and one-half story brick houses, brass knockers, frame house, rear Main Street. Rentals \$90 monthly. Price \$12,000. Suit antique dealer. P. O. Box 400, Pleasant Point, Knox County, Maine.

RARE CORNER SLANT-TOP DESK AND CUP-board combined, butterfly shelves, all walnut, in the rough, fine and photograph on request. China; glass; furniture; pottery; pictures; etc. THE REEL ANTIQUE SHOP, 373 Lincoln Way East, Chambersburg, Pennsylvania.

EARLY PIANO CASE, OLD ACTION RE-moved—a period case ready for modern piano action or spinet desk. H. W. LITTLE, 3517 Cornell Place, Clifton, Cincinnati, Ohio.

WINTHROP DESKS; 2 SWELL-FRONT BU-reaux; 3 high chests of drawers; 30 bureaus; 50 beds; 27 corner cupboards; 4 Dutch tables; 36 wooden settles; 10 wall cupboards; 200 chairs; 60 clocks; lanterns; lamps; glassware; etc. J. T. HAROLD, Dallastown, 6 miles from York, Pennsylvania.

SHERATON-BACK WINDSOR LOVE SEAT; walnut dish-top table with snake feet and crow's nest; two corner cupboards, one small pine, the other cherry with arch doors. No. 953.

RARE PEWTER CANDLE MOLD, SEE AN-tiques for December 1926; handsome red coverlet with eagle corners, liberty-head center, horn of plenty border; pewter platters and plates. PERIOD ANTIQUES, 210 North Aurora Street, Ithaca, New York.

HAVE YOU AN ANTIQUE? REFINISH IT yourself. Send \$1.00 for complete instructions for restoring old pieces to original beauty. SERVICE PRODUCTS COMPANY, Box 223, Suffolk, Virginia.

UNUSUAL ANTIQUES. WOMAN'S EX-change, 272 State Street, Albany, New York.

HEPPELWHITE SIDBOARD, DELICATELY inlaid, serpentine ends, length 5 feet, 11 inches, height 39 inches, depth 24½ inches; also handsome Empire davenport, serpentine ends, length 7 feet 10 inches, height 3 feet 9 inches, seat 23 inches deep, four paw feet, front ones carved. LILIAN K. SCHLEY, 1012 Church Street, Frederick, Maryland.

AN ESTABLISHED BUSINESS IN ONE OF the best locations in eastern Maine, on Atlantic Highway. Old Colonial home filled with authentic antiques. NEW ENGLAND ANTIQUE SHOP, Brewer, Maine.

SIX N. CURRIER PRINTS ABOUT 16 x 20, OLD frames, perfect condition, hunting scenes; marked *From Nature on Stone*, by F. F. Palmer. Best offer. ELLICOTT MILLS ANTIQUE SHOP, Ellicott City, Maryland.

AT AUCTION SEPTEMBER 3—FURNITURE, clocks, glass, iron, etc., at 10 A.M. GEORGE C. FLYNT, Monson, Massachusetts.

ANTIQUES THAT ARE ANTIQUES, MISS JENNIE M. WISE, Seven Elms, 40 Church Street, Greenfield, Massachusetts. Rare Chippendale chairs; mirrors; tables; wonderful needle-point, cross-stitch, and silk pictures; glass; china.

SIX FLEMISH-TYPE CHAIRS, MAPLE AND oak; brace-back Windsor, fine turnings; fan-back Windsor; dish-top, snake-foot stand, maple; several good stands in cherry; courting mirror; small Queen Anne mirror; drop-leaf cherry table, reeded legs, 49 x 49. MRS. G. A. WATERS, North Road, Poughkeepsie, New York. On New York & Albany State Road.

ON SALE BY APPOINTMENT DURING SEP-tember and October, general collection of antiques gathered mostly in the vicinity of Philadelphia in the past thirty years: Glass, porcelain, pottery, pewter, etc., but little furniture. MRS. CHARLES J. PENNOCK, Robinhurst, Kennett Square, Chester County, Pennsylvania.

AMERICAN BALL AND CLAW LOWBOY IN mahogany; curly maple Windsor shoemaker's candle stand with dish top; cherry highboy. H. M. RUBLEE, The Octagon, Sherburn, New York.

RARE BOTTLES, CUP PLATES, STIEGEL-type and other rare glass. Special price list of rare flasks mailed on receipt of ten cents in stamps. A. B. BRADISH, 655 Main Street, Bennington, Vermont.

VERY RARE PEWTER PORRINGER MADE by Thomas Danforth 2, figure 127 *American Pewter*, Kerfoot has no record of this man making porringers, fine mark, size 4 inches; three George Lightner 8¾-inch plates; 2 Boardman 8½-inch plates; one Calder 8-inch plate. All in fine condition. Best offer. A. N. GOLDSMITH, 4270 Beverly Boulevard, Los Angeles, California.

BRIDE'S CHEST; SLANT-TOP, KNEE-HOLE and secretary desks; Wood, Clews, Adams, Alcock china; cup plates. CRAWFORD STUDIOS, Richmond, Indiana.

SMALL SIZE MAHOGANY HEPPELWHITE sideboard, inlaid, in perfect condition; also a solid mahogany slant-front desk with original brasses. Address MRS. HELEN F. FOWLE, Fuller Homestead, Hancock, New Hampshire.

EARLY PINE PIECES; SLEIGH SEATS; WIND-sor chairs; half-moon table; turnip-foot chest; gateleg table in maple; and many other choice pieces. HELEN F. FOWLE, Fuller Homestead, Hancock, New Hampshire.

WESTERN AND SOUTHERN DEALERS BUY now for winter trade. Good selection of armchairs, sofas, etc. Reliable service. Prices and pictures. EDITH GARDNER MEISSNER, 795 Chestnut Street, Waban, Massachusetts.

HISTORICAL BLUE CHINA COLLECTIONS and single pieces bought and sold. Potichimanie vase, like one illustrated in August ANTIQUES, for sale. CAROLYN F. CURTIS, Delhi, New York.

SMALL FRENCH EMPIRE MAHOGANY SEC-retary, \$150; French Empire armchair, ormolu mounts, Aubusson tapestry, \$65; three Hepplewhite side chairs, old brocade, each \$125; Spanish dower chest, red lacquer and gold, pierced metal mounts, \$350. GEORGE WILLIAM BIERCE, 8903 Euclid Avenue, Cleveland, Ohio.

MAHOGANY EARLY EMPIRE SIDBOARD, \$125; set of six Empire side chairs, \$89; walnut duck-foot drop-leaf table, shaped aprons, refinished, \$125; 6½-foot Empire sofa, green velvet, \$150; Sheraton Pembroke table, perfect original condition, \$150. GEORGE WILLIAM BIERCE, 8903 Euclid Avenue, Cleveland, Ohio.

CURLY MAPLE SIX-LEG DROP-LEAF TABLE; bureaus; low-post beds; Sheraton slant-top desk, fluted pilasters, bracket feet; Sheraton sideboard, 76 inches long; San Domingo mahogany dining table, two parts, ten legs; settle; settees; chairs; stands; tables; Victorian couches; Franklin stove; two harness looms, 150 years old; many other things. Tourist accommodations. HOLDEN HOUSE, Sandy Creek, New York.

SIX-LEG TILT-TOP DUTCH TABLES; COR-ner cupboard; miniature furniture, refinished; settees: nursery, rocker, and large; walnut twin cradle. ELDER AMERICAN ANTIQUES, 314 West Market Street, York, Pennsylvania.

PAIR OF THOMAS STEVENS WOVEN SILK pictures, 6 x 2 inches, *London Mail, Full Cry*, \$25; set of six mahogany chairs, rose carving, slip seats; mahogany slant-top desk; sunburst quilt. THE CORNER CUPBOARD, 322 Cherry Street, Jamestown, New York.

ENGLISH ANTIQUE FURNITURE, ETC.; Sheraton sideboard and chairs; Chippendale bureau; Adam mirror. Prices low, regular shipments. J. N. BRAMWELL, Balboa, California.

PAIR OF PLAIN CHIPPENDALE ARM-chairs; also a pair of inlaid tables. Box 108, Norwich, Connecticut.

COMPLETE SET OF ANTIQUES MAGAZINE for 1926, \$8.00; also *British Connoisseur* for 1926, \$8.00. Good condition. No. 952.

MILLEFIORI INK BOTTLE, PERFECT, \$10; fluid lamp, stone base, \$10; puzzle jug, \$10. EMERSON, 14 South 39th Street, Philadelphia, Pennsylvania.

GILT COLONIAL MIRROR FRAME, \$15; chintz comfortable, \$10; drop-leaf serving table, \$25; pair of prism candelabra, \$20. ESTHER WALKER, Rose Tree Road, Media, Pennsylvania. Telephone, Media 728.

BLUE FLASK, A LITTLE MORE GRAPE CAPT. Bragg; booze bottle; walnut tilt table, snake legs; fashion prints; pink Staffordshire. MRS. J. M. SMITH, Highland Avenue, North Wales, Pennsylvania.

LOCOMOTIVE FLASK, PINT, LIGHT BLUE; writing-arm arrow-back Windsor rocker; pine dough trough, splay legs. Free lists. PRENTICE, 241 West Water Street, Elmira, New York.

PAIR OF ROSE PICKLE JARS, \$15; LARGE blue glass vase, white enamel decoration, \$10; old furniture; rugs; porcelain; and many interesting things. YE OLDE RED BUICK HOUSE, West Brook field, Massachusetts. Opposite the Common.

COVERLETS; QUILTS; SHAWLS; PRISM AND oil lamps; bottles; cup plates; ottomans; stools; pewter; bellflower and other glass; candle stands; stools. CLARA RICE, Claremont, New Hampshire.

CURLY MAPLE CHEST-ON-CHEST MADE IN the 1700's, handsome wood, original brasses, oil finish. No dealers. MRS. SARAH A. HOWLAND, 33 Pleasant Street, South Dartmouth, Massachusetts.

DOLPHIN CANDLESTICK, OPAQUE AND blue; amethyst candlestick; blue Sandwich salt marked *Providence*; one lot of lamps for the dealer, \$100. ROBERT G. HALL, 9 Essex Street, Dover-Foxcroft, Maine.

NETTED TESTERS FOR COLONIAL HIGH-post beds, made to order; also netted edges for coverlets and curtains. RACHEL HAWKS, Deerfield, Massachusetts.

MAHOGANY HIGHBOY, BROKEN ARCH TOP, two fans, in fine original condition, history on request; reflector card table. E. O. SIMMONS, 529 Court Street, CCC Highway, Medina, Ohio.

PINEAPPLE BED; APPLIQUE QUILTS; HAND-woven coverlets; pewter; Pembroke table; small inlaid lowboy; Governor Winthrop desks; butler's inlaid secretary; Duncan Phyfe card table; gateleg tables. MISS MAUDE E. BROWN, 21 Portland Street, St. Johnsbury, Vermont.

HEPPELWHITE CARD TABLE; MAPLE TILT table; arched five-slat Dutch ladderback; child's arched ladderback; Carver chair and armchair; colored glass lamps. H. ANNIS SLAFER, Belmont, New York.

COLORS CURRIER LITHOGRAPHS bought, sold, and exchanged; other scarce prints also wanted, especially large clipper ships. FRANCES EGGLESTON, 42 West Fifth Street, Oswego, New York.

PRINT BY N. CURRIER, THE RUBBER, PUT to his *Trump*, but one other copy known as records show. Price on application. KATHERINE C. EMERSON, 21 Darwin Street, Rochester, New York.

RARE BLUE SANDWICH SALT WITH FOUR eagles and two shields; Shakespeare Staffordshire ornament; amber pint Washington and Jackson flask. **THE SPINNING WHEEL ANTIQUE SHOP**, PETER MERKLE, Manager, 704 North High Street Columbus, Ohio.

PAIR OF MAHOGANY LOVE SEATS, 44 inches long, 22 inches deep, 29 inches back, South Carolina, circa 1800; also eighteenth century spinet; Duncan Phyfe card table, brass claw feet. All in fine condition. **ELLEN FOWLE CAMPBELL**, Old Charles Town, West Virginia.

AUTOGRAPHS OF MEXICAN STATESMEN, emperors, viceroys, and presidents. **GEORGE FLATAU**, Avenida Juarez 22, Mexico City, D. F. Dealer in antiques.

COVERLETS: Copies of old patterns hand-loomed to order — also used for wingchair covers, sofas, etc. Prices are from \$20 to \$35 each, according to size. **HALL BROS.**, Prides Crossing, Massachusetts.

GENERAL LINE OF ANTIQUES; FOUR-POST tester-top mahogany bed. **RED BRICK COLONIAL HOUSE**, Avalon Park and North Home Avenue, Avalon, Pittsburgh, Pennsylvania.

PIANO — VERY RARE, BEAUTIFUL, HAND- carved rosewood, upright, French make. Arrived in San Francisco about 1860. New action installed, plays perfectly. Price \$500. Photographs on request. **GEORGE CARSON**, 834 Mandana Boulevard, Oakland, California.

"A STITCH IN TIME GATHERS NO MOSS." That's incorrect, but I'm right when I say, "I have plenty of antique bargains on my list, from lustre to Hitchcocks." **C. F. McDONALD**, Englishtown, New Jersey.

COLLECTORS GUIDE TO DEALERS

Below is the Collectors Guide listed alphabetically by state and city. The charge for insertion of a dealer's name and address is \$15 for a period of six months, \$24 for a year, total payable in advance.

Contracts for less than six months are not accepted. Large announcements by dealers whose names are marked * will be found in the display columns.

CONNECTICUT

***DARIEN**: MR. AND MRS. RALPH RANDOLPH ADAMS, 390 Post Road.

GREENWICH: THE SPINNING WHEEL SHOP, MR. AND MRS. DOWNING, Old Post Road and Maher Avenue.

***HARTFORD**: MORRIS BERRY, 519 Farmington Avenue.

NEW HAVEN:

MALLORY'S ANTIQUE SHOP, 1125 Chapel Street.

***THE SUNRISE SHOP**, 148 York Street.

NEW LONDON

***THE SNUG HARBOR ANTIQUE SHOP**, 425 Main Street.

THOMAS T. WETMORE, 447 Bank Street.

NEWTON: THE BARN, Hawleyville Road.

***PLAINVILLE**: MORRIS BERRY, 80 E. MAIN STREET.

RIDGEFIELD: THE NOOK, Norwalk Road.

***SOUND BEACH**: D. A. BERNSTEIN, Adams Corner Post Road.

WESTPORT: WAKEFIELD ANTIQUES, Boston Post Road. Antiques and historical Americana.

***WEST HAVEN**: MARIE GOUIN ARMSTRONG, 277 Elm Street.

DELAWARE

***ARDEN**: ARDEN FORGE ANTIQUE SHOP.

ILLINOIS

***CHICAGO**: BENJAMIN K. SMITH, 77 West Washington Street. Appraiser.

***GLENCOE**: FAIR OAKS, 615 Greenleaf Avenue.

MAINE

BANGOR: THE THREE GABLES, 204 Broadway.

***BATH**: FITZGERALD BROS.

BREWER: NEW ENGLAND ANTIQUE SHOP, 24 State Street.

BRUNSWICK: MISS STETSON'S ANTIQUITY SHOP, 10 Spring Street.

***OGUNQUIT**: SHOP OF THE TWO YOUNG MEN.

PORTLAND: CLARENCE H. ALLEN, 338 Cumberland Avenue. General line.

ROCKLAND:

***COBB-DAVIS, Inc.**

SHEEPSKOT (Wiscasset): THE NELSON HOME-STEAD.

***SKOWHEGAN**: FYSCHIE HOUSE, Lakewood Inn.

***WALDBORO**: WARREN WESTON CREAMER.

MARYLAND

***BALTIMORE**: THE OLD WALLPAPER HOUSE, 15 West Franklin Street. Reproduction of old wallpaper.

BEL AIR: BEL AIR ANTIQUE SHOP, Bond Street. General Line.

MASSACHUSETTS

***AUBURNDALE**: WAYSIDE ANTIQUE SHOP, 2078 Commonwealth Avenue.

BOSTON:

***NORMAN R. ADAMS**, 136 Charles Street.

***BIGELOW, KENNARD & Co.**, 511 Washington Street.

***BOSTON ANTIQUE SHOP**, 59 Beacon Street.

***A. L. FIRMIN**, 34 Portland Street. Reproduction of old brasses.

***HENRY J. FITZGERALD**, 81 Charles Street.

***FLAYDERMAN & KAUFMAN**, 68 Charles Street.

***GEORGE C. GEBELEIN**, 79 Chestnut Street. Old silver.

***MARTIN HEILIGMANN & SONS**, 228 Columbus Avenue. Restoring and Repairing.

***HICKS GALLERY**, 18 Fayette Street.

***KING HOOPER SHOP**, 73 Chestnut Street.

***E. C. HOWE**, 73 Newbury Street.

***JORDAN MARSH CO.**, Washington Street.

***LOUIS JOSEPH**, 381 Boylston Street.

***WILLIAM K. MAC KAY CO.**, 7 Bosworth Street. Auctioneers and Appraisers.

***NEW ENGLAND SALES ASSOCIATION, Inc.**, 222 State Street. Hooked rugs.

***OLD ENGLISH GALLERIES**, 88 Chestnut Street.

***Ox Bow ANTIQUE SHOP**, 130 Charles Street.

***THE RENAISSANCE GALLERIES**, A. LUALDI, Inc., 11-13 Newbury Street.

***I. SACK**, 85 Charles Street.

***SHAY ANTIQUES, Inc.**, 181 Charles Street.

***SHREVE, CRUMP & LOW**, 147 Tremont Street.

***SPINNING WHEEL ANTIQUE SHOP**, 35 Fayette Street.

***H. STONE'S ANTIQUE SHOP**, 301 Cambridge Street.

***S. TISHLER**, 80 Charles Street.

***TORREY, BRIGHT & CAPEN COMPANY**, 43 Newbury Street. Hooked rugs.

***ROBERT C. VOSE GALLERIES**, 559 Boylston Street.

***YACOBIAN BROTHERS**, 280 Dartmouth Street. Hooked rugs.

***BROOKLINE**: H. SACKS & SONS, 62-64 Harvard Street.

***BUZZARDS BAY**: MRS. CLARK'S SHOP, CAMBRIDGE.

***THE BULLSEYE SHOP**, 54 Church Street.

***WORCESTER BROS.**, 23 Brattle Street.

***CHATHAM**: THE TREASURE SHOP, HELEN TRAYES.

***CONCORD**: THE CHEST, Lexington Road.

DEDHAM: LOUISE L. DEAN, 293 Walnut Street.

***EAST GLOUCESTER**: WAYSIDE ANTIQUE SHOP, 262 East Main Street.

EAST SANDWICH:

***EUGENIE HATCH**, Twin Gables.

THE OLD BOAT SHOP, A. N. H. WEBBER. General line.

***EAST TAUNTON**: ED WHITNEY, The Maples, 1150 Middleboro Avenue.

***EAST WAREHAM**: W. W. BENNETT, Twin Gateway.

FITCHBURG: THE ANTIQUE SHOP, 682 Main Street.

***GARDNER**: COLONIAL RUSH SEAT COMPANY, 226 Main Street. Rush seating.

GLOUCESTER:

LITTLE RIVER ANTIQUE SHOP, ANNIE L. WOODSIDE, Woodward Avenue.

***F. C. POOLE**, Bond's Hill.

***HAVERHILL**: W. B. SPAULDING, 17 Walnut Street.

***HINGHAM**: DANIEL MAGNER, Fountain Square.

HYANNIS:

***H. STONE'S ANTIQUE SHOP.**

***THE TREASURE SHOP**, HELEN TRAYES.

IPSWICH:

***R. W. BURNHAM.**

JOSEPH SALTZBERG, 5 South Main Street. Wholesale antiques.

***THE VILLAGE GREEN SHOP**, 59 South Main Street.

KINGSTON: KINGSTON ANTIQUE SHOP.

***LANCASTER**: THE LANCASTER ANTIQUE SHOP, Main Street.

***LONGMEADOW**: E. C. HALL, 145 Longmeadow Street.

***LOWELL**: FLORA M. BOARDMAN, 107 Clark Road.

***LYNNFIELD CENTER**: SAMUEL TEMPLE.

***MARBLEHEAD**: KING HOOPER MANSION.

***MARION**: MRS. MARY D. WALKER, Front and Warcham Road.

***MARSHFIELD**: CARESWELL SHOP.

***MATTAPAN**: H. & G. BERKS, 1276 Blue Hill Avenue. Dial painting.

***MATTAPOISETT**: S. ELIZABETH YORK.

NEW BEDFORD:

***MRS. CLARK'S SHOP**, 38 North Water Street.

***THE COLONIAL SHOP**, 22-24 North Water Street.

***NORTHBORO**: G. L. TILDEN, State Road.

***ORLEANS**: THE SAMPLER, Monument Road.

PITTSFIELD:

***MISS LEONORA O'HERRON**, 124 South Street.

***OSWALD'S ANTIQUE SHOP**, 11 Linden Street.

PLYMOUTH: YE BRADFORD ARMS, 59 Court Street.

SALEM

***DANIEL LOW CO.**

***RETIRE BECKETT HOUSE**, Turner Street.

***SOUTH ACTON**: THE ACTON ANTIQUE SHOP.

SOUTHBRIDGE: M. E. CHENEY, North Woodstock Road.

SOUTH SUDBURY:

***FULLER & CRANSTON**, Old Boston Post Road.

***GOULDING'S ANTIQUE SHOP.**

***STOCKBRIDGE**: THE OLD CORNER HOUSE, EDWARD CROWNSHIELD.

***TAUNTON**: THE WINTHROP ANTIQUE SHOP, 13 Winthrop Street.

***WARREN**: C. E. COMINS.

WEST MEDWAY: OLD PARISH HOUSE ANTIQUE SHOP, Main Street. General line.

MISSOURI

***KANSAS CITY**: CURIOSITY SHOP, 1901-1911 Main Street.

NEBRASKA

OMAHA: BADOLLET SHOTWELL, 411 South 38th Street.

NEW HAMPSHIRE

***CENTER SANDWICH**: BLANCHARD'S ANTIQUE SHOP.

***FRANKLIN**: WEBSTER PLACE ANTIQUE SHOP.

HANCOCK VILLAGE: FULLER HOMESTEAD, HELEN FOWLE.

HANOVER: LOUISE PORTER CARLETON, 4 Occom Ridge.
KEENE:
 COURT STREET ANTIQUE SHOP, 145 Court Street.
 KEENE ANTIQUE SHOP, Mrs. HELEN S. POLLARD, 256 Washington Street.
MANCHESTER: SPIROS DOUVLIS, 184 Chestnut Street.
***PETERBORO:** THE WILSON TAVERN SHOP, STEPHEN VAN RENSSELAER.
***PORTSMOUTH:** J. L. COLEMAN, 217 Market Street.

NEW JERSEY

***CAMDEN:** CAMDEN ANTIQUE SHOP, JAMES F. JANNI, Haddon Avenue and Liberty Street.
CLOSTER: CLOSTER ANTIQUE SHOP, SARA M. SANDERS, Alpine Road.
***EAST ORANGE:** THE BLUE DOOR, 14 Prospect Street.
FLEMINGTON:
 *COLONIAL SHOP, WALTER F. LARKIN, 205 Main Street.
FREEHOLD:
 *THE HOUSE WITH THE BRICK WALL.
 *THE YELLOW CELLAR, LILIAN WILKINSON, 6 Lincoln Place.
HADDONFIELD:
 *FRANCES WOLFE CAREY, 38 Haddon Avenue.
 *MARTHA DEHAAS REEVES, 20 Potter Street.
***HARRINGTON PARK:** A. L. CURTIS.
HOPEWELL: WILMER MOORE, 18 West Broad Street. General line.
***LIBERTY CORNER:** BERYL DE MOTT.
MONTCLAIR:
 *F. S. CAPOZZI, 337 Bloomfield Avenue.
 *THE PEKING PAILOU, 147 Watchung Avenue.
***MORRISTOWN:** OLD FRANCE, JANE H. SWORDS, 150 South Street.
MOUNT HOLLY: R. W. WILLS, 11 Ridgway Street.
PHALANX, Monmouth County: PHALANX SHOP OF ANTIQUES.
***LAINFIELD:**
 *ESTHER CATLIN, 210 West 8th Street. Wholesale.
 *THORP'S ANTIQUE SHOPPE, 321 West Front Street. General line.
***PRINCETON:** GEORGE BATTEN, 321 Nassau Street.
SHORT HILLS: THE WHALER, Hobart Avenue.
SUMMIT:
 *THE BANDOBOX, JOHN M. CURTIS, 320 Springfield Avenue.
 *BOB & JERRE'S BARN, BARBARA BOWMAN BIRD, Jerre Elliott, Morris Turnpike.
***TRENTON:** SCHUYLER JACKSON, 356 West State Street.
***WESTFIELD:** YE OLD FURNITURE HOME, A. L. MAXWELL, 870 Mountain Avenue.

NEW YORK

AUBURN:
 *MRS. R. S. MESSENGER, 27 William Street.
 *AGNES T. SULLIVAN, 24 Steel Street.
AVON, Livingston County: ADELE PERRY, 12 Park Place.
BINGHAMTON:
 *L. J. BUCKLEY.
 *THE JOHNSONS, 69 Main Street.
BROOKLYN:
 *CATHERINE CHASE, 31 Clinton Street.
 *HARRY MARK, 749 Fulton Street.
 *CHARLES SOMMERLAD, 94-96 Orange Street.
BUFFALO:
 *HALL ANTIQUE STUDIO, 396 Delaware Avenue.
 *STANLEY & MILLER, 818 Main Street.
 *GEORGE B. TYLER, 111 Chenango at Massachusetts Avenue.
***CORTLAND:** THE SAMPLER, 53 Prospect Terrace.
***DUNDEE:** JEMIMA WILKINSON ANTIQUE SHOP.
ELMIRA: ANTIQUE STUDIO, Mrs. H. D. McLAURY, 414 East Church Street.
GENEVA: THE KANADASAGA, 485 South Main Street.
GOSHEN: ATTIC ANTIQUE SHOP, HENRIETTA C. DIKEMAN, 148 West Main Street.

HUNTINGTON, L. I.: ABIGAIL STEVENSON ANTIQUE SHOP, 143 East Main Street.
***ITHACA:** COLONIAL ANTIQUE SHOP, 308 Stewart Avenue.
***JAMAICA, L. I.:** KATHERINE WILLIS, 272 Hillside Avenue.
KINDERHOOK: THE SHOP WITH THE GREEN DOOR, Main Street.
***KINGSTON:** AARON COHEN, 48 Main Street.
***LOUDONVILLE (Albany County):** EXCHANGE FOR WOMAN'S WORK.
LE ROY: CATHARINE MURDOCK, 3 Main Street.
***MARCELLUS:** MARTHA JANE'S.
NEW ROCHELLE:
 *BERNICE ADAMS LORING, 91 Woodland Avenue.
 *DOROTHY O. SCHUBART, Inc., 651 Main Street.
NEW YORK CITY:
 *FRANCIS BANNERMAN SONS, 501 Broadway. Firearms.
 *HARRIET C. BRYANT, 2 West 47th Street. Reproduction of old wallpapers.
 *CHARLES OF LONDON, 2 West 56th Street.
 *CHILDHOOD, Inc., 215 East 57th Street.
 *COPELAND AND THOMPSON, Inc., 206 Fifth Avenue. China.
 *CHARLES CORDTS & Co., Inc., 106 East 19th Street. Reproduction of old brasses.
 *WALTER G. EARL, 235 East 42nd Street.
 *ANN ELSEY, 163 East 54th Street.
 *GINSBURG & LEVY, 815 Madison Avenue.
 *GINSBURG & LEVY, 397 Madison Avenue.
 *GORDON OF LONDON, 306 East 59th Street.
 *HARE & COOLIDGE, 54 West 11th Street.
 *C. VANDEVERE HOWARD, 141 East 57th Street.
 *JANE WHITE LONSDALE, 314 East 57th Street.
 *MARGOLIS SHOP, 797 Madison Avenue.
 *H. A. & K. S. MCKEARN, 21 E. 64th Street.
 *MRS. M. C. MEADE, 662 Lexington Avenue.
 *MARTHA MORGAN, 847 Lexington Avenue.
 *J. W. NEEDHAM, 137 1/2 East 56th Street.
 *NOBLE & COMPANY, 789 Madison Avenue.
 *O'HANA AND DE CORDOVA, Inc., 11 Water Street. Wholesale.
 *OLD FRANCE, JANE H. SWORDS, 553 Madison Avenue.
 *YE OLDE MANTEL SHOPPE, 63 Ninth Avenue.
 *FLORIAN PAPP, 684 Lexington Avenue.
 *THE ROSENBACH COMPANY, 273 Madison Avenue.
 *I. SACK, 625 Lexington Avenue. Reproduction of old brasses.
 *ISRAEL SACK, 383 Madison Avenue.
 *MARGARET E. SCHERNIKOW, 929 Madison Avenue. Hooked rugs.
 *J. HENRY SCHOTTLE, 103 Lexington Avenue.
 *SAM SEROTA, 446 Madison Avenue.
 *THE 16 EAST 13TH STREET ANTIQUE SHOP.
 *SKINNER-HILL, Inc., 114 East 23d Street. Reproduction of old brasses.
 *W. & J. SLOANE, 575 Fifth Avenue.
 *PHILIP SUVAL, 823 Madison Avenue.
 *MARION BOOTH TRASK, 37 East 57th Street.
 *HENRY V. WEIL, 126 East 57th Street.
 *WEYMER & YOUNG, 39 East 57th Street.
 *NIAGARA FALLS: RUTH KNOX, 529 Third Street.
 *PAINTED POST: ISABELLA P. IREDELL, Greenaway Lodge.
 *PITTSFORD: RUTH WEBB LEE, 72 East Avenue.
 *PLEASANTVILLE: A. WILLIAMS, 56 Ossining Road.
 *POUGHKEEPSIE: J. B. SISSON'S SONS, 372 Main Street. Auctioneers and Appraisers.
 *ROCHESTER: BROWNE'S, 307-309 Alexander Street.
 *SCHENECTADY: THE VALLEY SHOP, 14 North Church Street.
 *WATERTOWN: Mrs. E. P. ELITHARP, 415 Sherman Street. General line.
 *WEEDS PORT:
 LOUISE J. CROSSMAN, Brutus Street.
 E. C. SKADAN, East Street. General line.

OHIO

*CLEVELAND: THE COVERED WAGON SHOP, 6402-6404 Euclid Avenue.
 GENEVA: THE HOUSE OF ANTIQUES, 97 East Main Street.

WILLOUGHBY: IONE AVERY WHITE, 122 Euclid Avenue.

PENNSYLVANIA

ALLENTOWN:
 *MRS. BEULAH JACOBS ANTIQUE SHOP, 1236 Walnut Street. General line.
BETHLEHEM:
 A. H. RICE, 519 N. New Street.
 SCHUMM ANTIQUE SHOP, 451 Main Street. General line.
BROADAXE: SKIPPACK PIKE ANTIQUE SHOP, PHILIP MEREDITH ALLEN, MARIE D. ALLEN.
DOYLESTOWN:
 MARY B. ATKINSON, 112 East State Street. General line.
 *OLD WATER WHEEL, CASTLE & LABS BROS., R. D. 2, Easton Pike.
EPHRATA: MUSSELMAN'S ANTIQUE SHOP, Sproul Highway.
GETTYSBURG:
 THE ANTIQUE SHOP, EARL W. COX, 28 Chambersburg Street.
 MRS. F. H. CLUTZ, 159 Broadway.
 D. C. RUDISILL, Baltimore Pike.
LANCASTER:
 *L. P. AARDRUP, 341 North Queen Street.
 *MRS. A. K. HOSTETTER, 10 South Queen Street.
LANSDALE: JACOB REPTSIK, 41 Jenkins Avenue.
 *MEDIA: THE BLUE EAGLE ANTIQUE SHOP, MRS. BAUGH, 413 East Washington Street.
PHILADELPHIA:
 *THE ESTATE OF JAMES CURRAN, 1625 Pine Street.
 *THE LOFT, Camac above Pine Street. General line.
 PHILADELPHIA ANTIQUE EXCHANGE, EMILY JONES, 256 South 15th Street. General line.
 POOR HOUSE LANE ANTIQUE SHOP, EMMA L. MIDDLETON, 114 West Rittenhouse Street, Germantown.
 *MARTHA DE HAAS REEVES, 1100 Pine Street.
 *THE ROSENBACH COMPANY, 1320 Walnut Street.
 *ARTHUR J. SUSSEL, Spruce, cor. 18th Street.
PLYMOUTH MEETING: ANTIQUES AT TAMARACK, STUART W. GURNEY.
***POTTSTOWN:** THE ANTIQUE SHOP OF MRS. M. COOKEROW, 265 King Street.
SELLERSVILLE: IRA S. REED, On Bethlehem Pike.
***WALLINGFORD:** Long Lane, P. G. PLATT.
WEST CHESTER:
 *WILLIAM BALL & SON. Reproduction of old brasses.
 *FRANCIS D. BRINTON, Oermead Farm.
WHITEMARSH:
 *HAYLOFT ANTIQUES, Bethlehem Pike.
 DOROTHY REED, Bethlehem Pike.
 *THE BLACKSMITH SHOP, Bethlehem Pike at Montgomery Square.
 THE OLD HOUSE, Bethlehem Pike.
 *WILKES-BARRE: THE PONTIL MARK ANTIQUE SHOP, River Street.
YORK:
 BERGMAN ANTIQUE SHOP, 326 S. Duke Street. General line.
 BLUM & LANDIS, 676 East Market Street, Lincoln Highway.
 EARLY AMERICAN ANTIQUES, 314 West Market Street, Lincoln Highway.
 *JOE KINDIG, 304 West Market Street.
 CAROLINE LOGAN, 253 East Market Street.
 *YORKTOWNE ANTIQUE SHOP, 136 East Market Street, Lincoln Highway.

RHODE ISLAND

BRISTOL:
 THE CORN CRIB SHOP, Poppasquash Road.
PROVIDENCE:
 *CUSHING'S ANTIQUE SHOP, 1228 Broad Street.
 *BERTHA B. HAMBLY, 224 Waterman Street.
 *WINE & MILLMAN, 1115 Westminster Street.
 *WAKEFIELD: BERTHA B. HAMBLY, Greycroft, Matunuck Point Road.
 *WICKFORD: WICKFORD HILL ANTIQUE SHOP, 141 West Main Street.

<p>VERMONT</p> <p>*BELMONT: OLD CURIOSITY SHOP, E. E. WHITE. BENNINGTON: STONE WALL ANTIQUE SHOP, 209 Pleasant Street. BURLINGTON: EVERETT'S ANTIQUE SHOP, 160 Shelburn Road. CHELSEA: OLD CHELSEA SHOP, Orange County. TAFTSVILLE: THE OLD ATTIC, F. C. KELLY. *WOODSTOCK: FRASER'S ANTIQUE SHOP, 47 Pleasant Street.</p> <p>VIRGINIA</p> <p>*RICHMOND: H. C. VALENTINE & COMPANY, 209 East Franklin Street.</p>	<p>ROANOKE: BIG LICK ANTIQUE SHOPPE, 130 Salem Avenue, East.</p> <p>WASHINGTON, D. C.</p> <p>*MRS. CORDLEY, 1319 Connecticut Avenue. *GEORGE W. REYNOLDS, 1742 M Street, N. W.</p> <p>WEST VIRGINIA</p> <p>*HUNTINGTON: CENTRAL ANTIQUE SHOP, 1034 Third Avenue.</p> <p>ENGLAND</p> <p>*CHESHIRE: J. CORRILL, Rock Ferry, Birkenhead CHESTER: G. H. CRAWFORD, 49 Bridge Street Row.</p>	<p>DERBYSHIRE: FRANK W. TAYLOR, Bakewell. *HUDDERSFIELD: WILLIAM LEE, 120 Halifax Old Road.</p> <p>LONDON:</p> <p>*THE CENTURY HOUSE GALLERIES, SIR ALGERNON TUDOR-CRAIG, 100 Knightsbridge, S. W. *CECIL DAVIS, 8 St. Mary Abbott's Terrace, Kensington, W. 14. *EDGAR, 41 Duke Street, Manchester Square, W. *HARRODS, LTD., S. W. 1. *MANCHESTER: J. W. NEEDHAM, St. Ann's Galleries, St. Ann's Square.</p> <p>PRESTON:</p> <p>*EDWARD NIELD, 223 Corporation Street. *FREDERICK TREASURE, Kay Street.</p>
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IS YOUR NAME WRITTEN ABOVE? Just for his own sake, and his pride in his profession, every American and foreign dealer in antiques—important or unimportant—should be listed in this directory. The cost is so small that it is sure to be repaid many times over in new business even to him whose location may be as inaccessible as Timbuctoo and as unfriendly as Mount Everest. If you are a dealer, send your check for \$15 now and take your place among your competitors for a six months' period.

Mrs. Mary D. Walker

ON THE HARBORSIDE AT MARION

THIS season the shop invites with an unusual variety of attractions. Opaque white glass plates, now so popular for table service, are here in good supply; black ones, too, for variety. Staffordshire cup plates are coming into high favor for collecting or for use: lusted, transfer printed, painted ones are here. Pitchers and mugs are seldom interesting unless old. Here are some comfortable specimens in glass and pottery; likewise some ancient Dutch rum bottles adaptable, if need be, to the toilet table; two fine old brass trivets; paper weights; needlework pictures; and there are many different decanters and some decorative specimens of painted tinware.

These, and much more besides, will repay a visit.

Everything Guaranteed as Represented

Front Street and Wareham Road MARION, MASS.

Three Fall Auctions

SILAS J. STAHL—MRS. MARTIN B. COOKEROW

Two Day Auction at Armory Hall, Pottstown, Pa.

Monday, Tuesday, September 26, 27

E. S. YOUSE

Three Day Auction at Odd Fellows Temple, Reading, Pa.

Monday, Tuesday, Wednesday, October 10, 11, 12

PENROSE SISTERS

Two Day Auction at Carlisle, Pa.

Monday, Tuesday, October 24, 25

Circulars of the above mentioned sales mailed on request. Have your name placed on the Gilbert Antique Mailing List.

Auctioneer L. J. GILBERT LEBANON, PA.



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If you would keep your old customers, if you would gain new ones, you must see that your name and what you sell is as interestingly brought to the attention of your public and is as steadfastly held there as that of your competitors.

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For those who sell antiques and antique accessories the answer is, the magazine ANTIQUES.

Because ANTIQUES is read by almost every important buyer of antiques in the country there is no more effective nor economical advertising medium.

ANTIQUES was the first in its field six years ago. It leads its field today—leads in authority, in circulation, in advertising, in economy of cost to advertiser.

It is the only advertising medium used by a hundred dealers in antiques. It heads the advertising list of a hundred others who use many mediums.

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ANTIQUES, 683 Atlantic Avenue, BOSTON, MASS.

A
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IN THE NEW
ART CENTER
OF NEW YORK

The Removal to our New Home, the distinctive house at 815 Madison Avenue, which was built for our sole use, will be welcome to our friends and clients. They will find it a fitting place for showing the XVIIth and XVIIIth century Furniture and Objets d'Art to which our old Galleries cannot do justice. We invite all amateurs, while both Galleries are open, to see many pieces not on view before, and also those which can now be seen to better advantage.



GINSBURG
and LEVY
INC.

815 MADISON AVENUE
(near 68th Street)

and until December at the old address
397 MADISON AVENUE
New York City

AMERICAN *and* ENGLISH ANTIQUES



For An American House

This highboy is a splendid New England piece made about 1760. Its proportions are remarkably fine. It is 82½ inches high; 40 inches wide; and 18½ inches deep. Note the beauty of its carvings; both fans are unusually good. This highboy, including the brasses, is entirely original.

Anyone interested in early American pieces will be interested in this highboy. Those who live in small houses or apartments will particularly appreciate the opportunity it gives to combine beauty with storage space.

Now that summer is passing, you need to carry beauty into your home for the dreary winter months. What better expression of restful dignity, quiet grace and harmony could you have than a piece of this type?

Our Antique Department is on our third floor. Visitors are welcome.

Shreve, Crump and Low Company

FOUNDED IN 1800

Jewelers, Goldsmiths, Watchmakers, Antiquarians

147 Tremont Street

Boston, Massachusetts

ANTIQUES

A MONTHLY MAGAZINE



OCTOBER, 1927
50 CENTS



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Worth Visiting
Is A Shop
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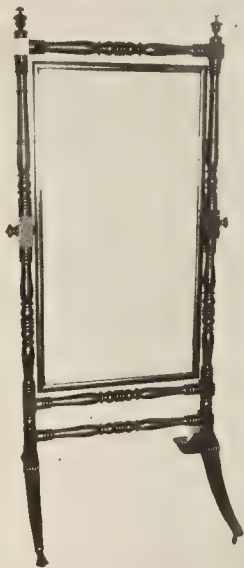


*And there is no better advertising
medium in America than the mag-
azine ANTIQUES for those who sell
antiques or accessories for antiques.*

Pictured Below

MAHOGANY
CHEVAL GLASS
English Sheraton
(c. 1800)

Original cast and chiseled brass claw feet. Gracefully tapered reeded supports. Mirror glass in excellent condition. A decorative and useful piece.



Pictured Below

SECRETARY BOOK-
CASE
American Made
(c. 1810)

A bridal gift with heart and star inlay of curly maple on lid and front. Door panels and drawers, curly maple. Case, cherry.



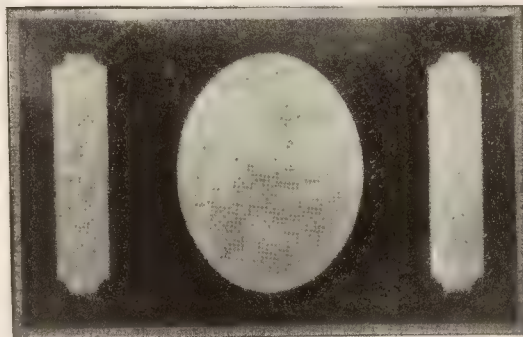
Pictured Above

IMPORTANT SHERATON
PEMBROKE TABLE
(c. 1780)

Entirely veneered with beautiful burl amboyna wood. Legs of same material delicately inlaid at the top with satinwood ovals. Table top and drawer fronts (one false) inlaid with large satinwood panels. Top is pictured below.

CONCERNING THIS CHOICE
PEMBROKE TABLE

Our English buyer writes as follows: "I think it the most beautiful piece of this type that I have ever seen and I did not dare to wait to cable you before taking it. I shall, of course, eagerly expect your verdict, as I shall not very often be able to find things of this quality. Any connoisseur of this period will appreciate its rarity."



INLAID TOP OF PEMBROKE TABLE PICTURED AT THE
HEAD OF THE PAGE

AMERICAN AND ENGLISH
FURNITURE; STAFFORD-
SHIRE WARES; PORCE-
LAINS; RARITIES IN MANY
FIELDS OF COLLECTING
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ANNIE HAIGHT KERFOOT

FREEHOLD, NEW JERSEY



A SHERATON KNEE-HOLE WRITING TABLE IN MAHOGANY

CHARLES OF LONDON

Member of the Antique and Decorative Arts League



2
INTERIORS
OLD
ENGLISH
FURNITURE
TAPESTRIES
9

NEW YORK: TWO WEST FIFTY-SIXTH STREET
LONDON: 56 NEW BOND STREET



ILLUSTRATED: One of the really beautiful specimens of the early Dutch of Pennsylvania, found in Chester County many years ago.

The adjacent locality has recently given a high clock and a ball-foot chest with the same decorations. All these are in the native walnut of Pennsylvania.

Those interested in Antiques should not miss the Whitmarsh section. Settled as early as 1691, it is wealthy in historic lore and romance, and particularly rich in antiques. Shops of excellent repute are in our immediate neighborhood. If we are advised by phone (Whitmarsh 18-68) we are glad to meet out of town visitors at the Chestnut Hill stations of either Reading or Pennsylvania railroads.

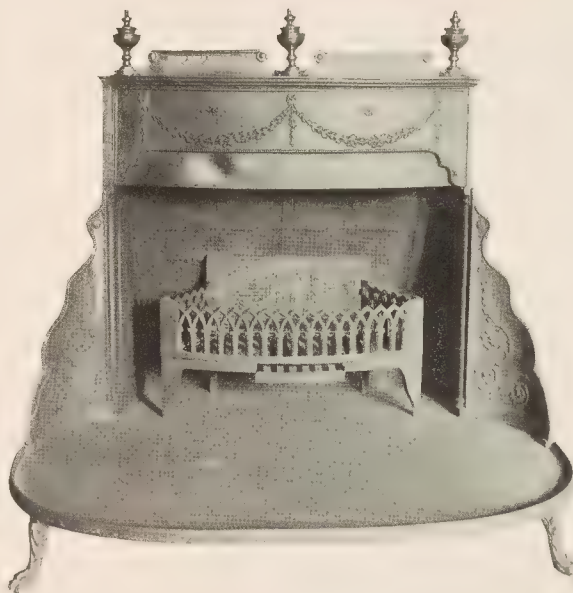
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A Sheraton period mahogany wingchair on turned tapered legs, price £12-10-0.

A fine Empire period gilt convex or girandole mirror with eagle pediment and leaf decoration, price £20-0-0.

A Chippendale period mahogany sofa on 8 square legs and stretchers, scroll ends and serpentine back, length overall 7 feet 6 inches, price £35-0-0.

A Sheraton period mahogany sofa on 6 square tapered legs, length 6 feet 3 inches, price £20-0-0.

A Queen Anne period oak lowboy, cabriole legs and drawers, price £17-0-0.

A Chippendale period mahogany armchair, stretcher base and pierced splat, price £20-0-0. Several others similar; also Hepplewhite style, price £15-0-0 to £18-0-0 each.

A late Sheraton period mahogany two-pedestal dining table with extra leaf, price £30-0-0. Another similar, price £25-0-0.

A set of mahogany nest tables, Sheraton period, price £16-0-0.

A Queen Anne period walnut wingchair on 4 cabriole legs, price £50-0-0.

The above are guaranteed genuine antiques and being over 100 years old enter the United States duty free. I will submit photographs to bona fide enquirers. Dealers who are visiting England will find a visit well worth while as I specialize in goods for the American market.

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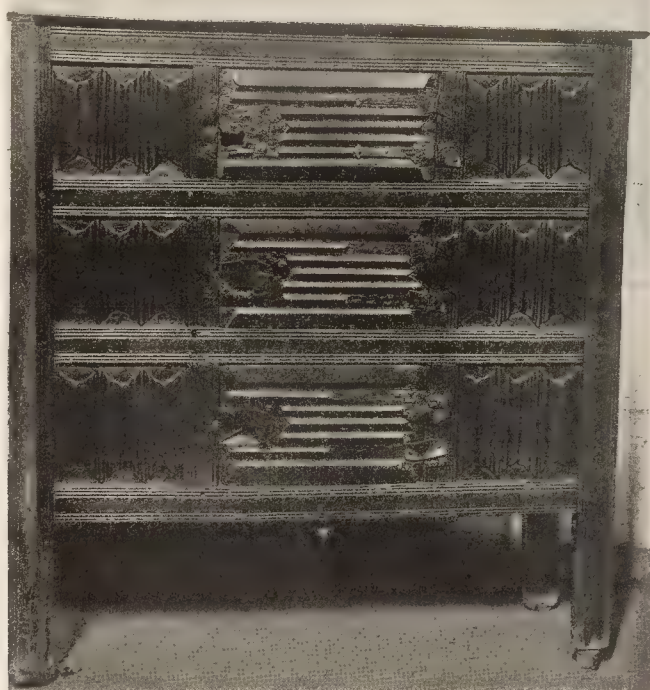
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The Town Possesses TWO of the

LARGEST COLLECTIONS of GENUINE ANTIQUES

in the Country, and the Requirements of AMERICAN COLLECTORS and DEALERS are specially Studied.



FROM THE COLLECTIONS OF FREDERICK TREASURE. *Illustrating, at the left:* A charming mahogany grandfather clock in richly figured case with cluster columns. Fitted with eight-day movement and moon dial. Delivered to any port in the United States and insured free for £35.

FROM THE COLLECTIONS OF EDWARD NIELD. *Illustrating, at the right:* A very fine Gothic oak linen fold cabinet. Price on application.

THE TWO COLLECTIONS MENTIONED AND ILLUSTRATED ARE THOSE OF

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EDWARD NIELD

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THE CHAIRS AND TABLE ARE OF MAPLE. THE CELERY VASES ARE SANDWICH IN EMERALD GREEN

THE BANDBOX

ANTIQUES :: INTERIOR DECORATIONS

320 SPRINGFIELD AVENUE, SUMMIT, N. J.

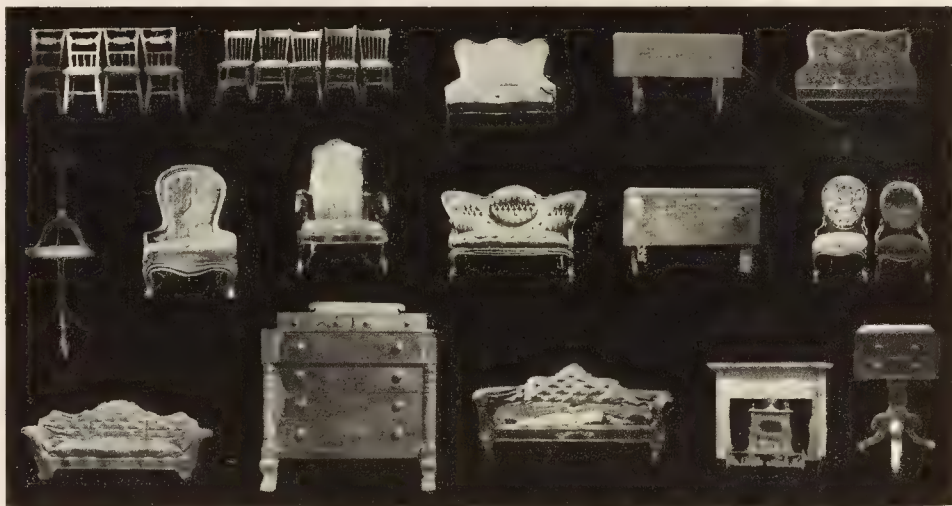
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SMALL dealers and large dealers, whether located near us or one thousand miles away, will find our place a good one in which to trade. They can save time and money and uncertainty by relying upon our resources. We carry a large stock at all times — furniture, china, bric-a-brac, and metal wares of all American periods from Pilgrim times to Empire and we sell singly or by car loads.

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*"Buy a Trestle Table Now
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China, Glass, Pewter, Linens, Bottles
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has not been opened for about seven years.

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An interesting oil painting of the sailing ship *Jamaica* of Liverpool, a privateer of eighteen guns, in the River Mersey. Signed *Walters & Son, 1820*

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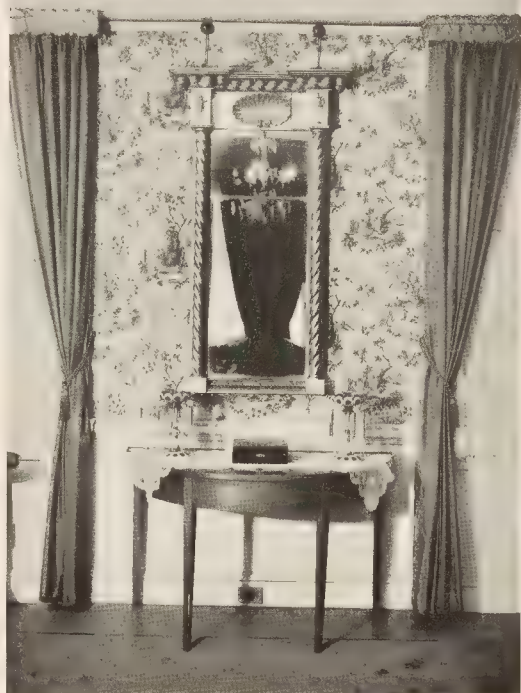
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An exceptionally
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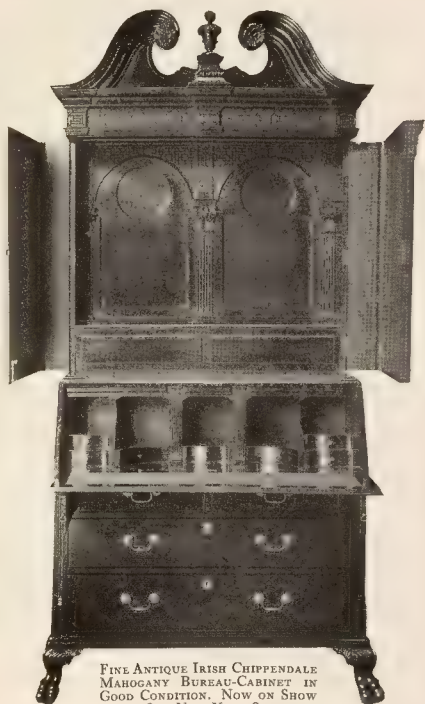
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Sheraton Secretary

THIS Sheraton Secretary is unusual in design. It dates about 1800 and is an entirely original one. The artistically shaped doors with their wide Gothic panes offer a wonderful opportunity to exhibit finely bound books or antique china specimens. The cabinet is convenient and pretty and the writing desk is flat and can be used with an ordinary chair with comfort. The inlay is in light and dark mahogany and satinwood. The dimensions are: height to top of woodwork, 5 feet 8 inches; length, 42½ inches; height of desk, 32½ inches.



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1. Snare drum, 1812
2. Historical drum with eagle, 1776
3. Pair of Jacobean chairs from a Salem family
4. Pair of children's Hitchcock chairs
5. Hepplewhite card table; original condition
6. One mahogany knife box

7. Pair of candelabra, cut prisms, double top
8. Mahogany chest of drawers, original handles
9. Colonial mahogany footstool, attractive needlework covering
10. Pair of brass lemon-top andirons

11. Indian squaw in decorative colors
12. Six nicely decorated chairs in the original colors
13. Hooked runner, 18 feet by 26 inches, with blue background, flowers and birds in gay colors

ELMER C. HOWE

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ANTIQUES



CONNOISSEURS will admire this rare Queen Anne Chest in mellowed oak with its original cabriole-leg stand, the shoulders of the legs boldly carved with a shell device. This piece is but one of HARRODS extensive collection of English Furniture of every Period. Photographs and full particulars will willingly be sent upon receipt of a detailed enquiry. If you should be touring this country and are interested in Antiques, a visit to our Galleries would be well worth while.

Special quotations to bona fide Dealers

HARRODS

Galleries for Antiques: Second Floor

LONDON SW 1

\$6.00 for a Set of Brace-Back Windsors or a Pig and 15 Bushels of Corn

AN old account book dated 1773 shows an entry of the above order, and the payment by pig and corn.

No doubt both parties were satisfied, but pigs are still cheap, and those chairs today represent a small fortune, to say nothing of being unobtainable.

Fortunately you can still obtain exact reproductions of these chairs and others.



GREAT Grandpa Jenkins passed his skill on to his son and today you can get chairs made just as he made them after the passage of five generations.

The double seat, 40 inches long, is \$50 in any finish. The chair \$20.

We recommend the natural maple. Shipped C. O. D. upon receipt of 20% of price.

PATTERNS OF THE PAST MAKE CHAIRS OF THE FUTURE

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High Desk Chairs

VIRGINIA CRAFTSMEN INCORPORATED *Harrisonburg, Virginia*



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Spool beds; post beds; rose and grape-carved sofas; side and armchairs; mahogany fiddle-back chairs; card tables; dining tables; tip tables; duck-foot tables; bureaus; secretaries; chests; Chippendale and picture mirrors; Queen Anne chairs; Chippendale chairs; candlesticks; andirons; pewter plates and platters; brass, and glassware. Whatever you may need, I am sure I can supply.

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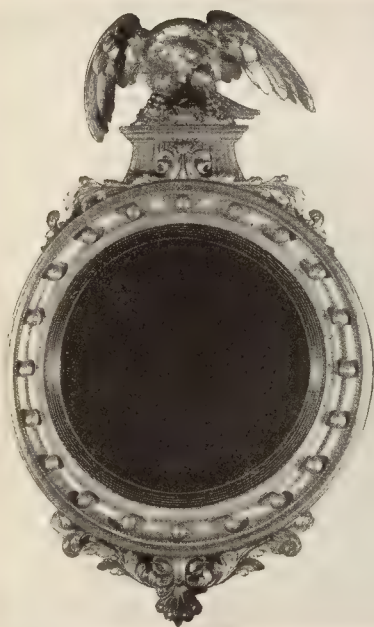
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GEORGIAN GIRANDOLE (c. 1790-1800)

Carved and gilded wood frame; convex mirror; original finish.

THE girandole, or convex, mirror was introduced from France toward the close of the eighteenth century. So popular did such mirrors become that they constitute the only variety mentioned by Sheraton in his *Cabinet Dictionary* of 1803.

Sheraton emphasizes the "agreeable effect" of a room's perspective reflected in these mirrors. He might likewise have mentioned the fine contrast between the reeded ebony inner frame and the richly carved and gilded surround and cresting. And he might well have spoken of the dignity which such mirrors lend to any apartment in which they are hung.

In recognition of the desirability of girandole mirrors, the Rosenbach Galleries have acquired the largest stock of this type to be found in America.

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The House of Florian Papp

THE season has opened and many people are visiting the house of Florian Papp in quest of antique furniture for their homes. News has spread of the wonderful collection he has brought together during the summer months, when he visited old sleepy towns in out-of-the-way mountainous districts and found relics of by-gone days so rare and so quaint that they were pronounced at once pieces fit for a museum. It is all nonsense to say that the supply of antiques is becoming exhausted and that fine pieces are no longer to be found. Mr. Papp finds them, beautiful genuine old things, because he knows where to look for them. The six floors of his galleries, this season, are actually crowded with things most unusual, as well as necessary, for the city home and for the country house, and prices are so reasonable as to be enticing not only to the rich, but to those of moderate means who sometimes think they cannot afford antiques.

FLORIAN PAPP'S SHOP

684 Lexington Avenue, Between 56th and 57th Streets

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Telephone, PLAZA 0378

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38 HADDON AVENUE

Antiques

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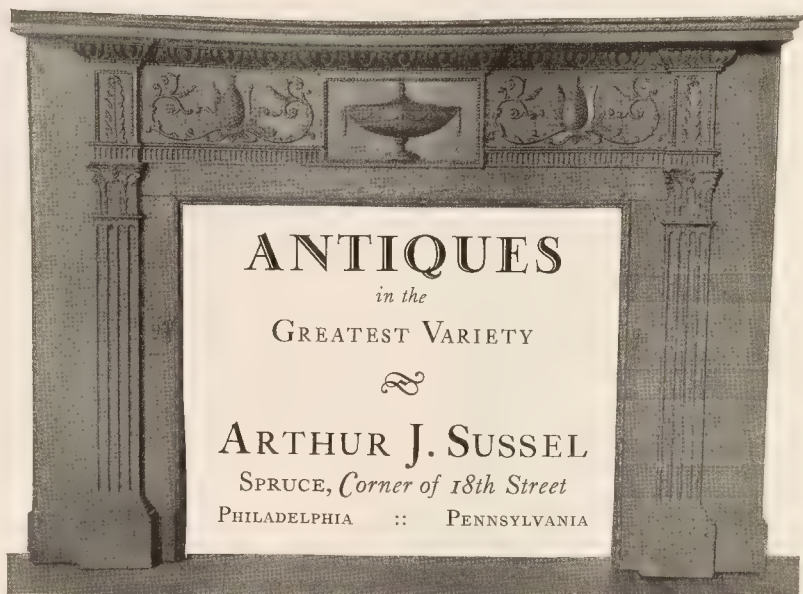


THE SHEER BEAUTY OF THIS QUAIN OLD PITCHER COMMENDS
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GREATEST VARIETY
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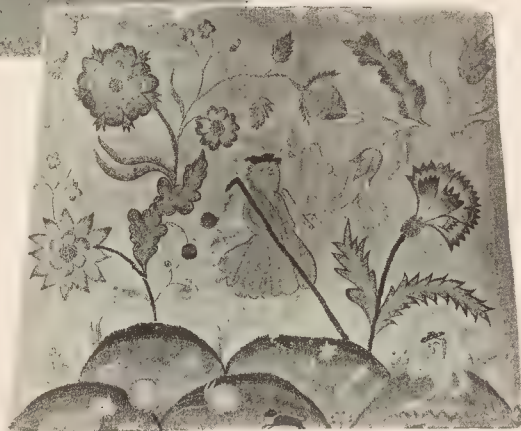
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THIS IS THE CHAIR

BELOW IS THE CREWEL
WORK COVER OF THE
CHAIR

A MATE TO THIS CHAIR, one of a set of six, was sold in Boston in 1925 to a western collector. It is of maple painted red with tracery in black. The seat is crewel work embroidery on homespun linen, similar to that pictured, but not exactly the same.



For purposes of fixing items of family history, it is essential that the whereabouts of the chair sold in Boston be known. The owner of this piece, or anyone else having information concerning it, will find it to his advantage to write to the undersigned.

Address

Box W. B. G., ANTIQUES, Inc.

683 Atlantic Avenue, BOSTON, MASS.



A pair of lamps, made from old Italian church candlesticks, in carved wood, silvered and colored. Shades of 17th century music. Height, 29 inches. \$95 complete.

The above is typical of scores of attractive and useful items to be found in the stock of

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307-309 ALEXANDER STREET (just around the corner from East Avenue) ROCHESTER, NEW YORK



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In wood and different marbles; Colonial doorways, iron grille entrance doors, etc.

YE OLDE MANTEL SHOPPE

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WEYMER & YOUNG, Inc.

Antique English Silver and Furniture



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Size 21 inches by 43 inches overall*

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Earl of New York

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Early lighting fixtures, wrought iron window grilles, doors, stair rails, marble fonts, and numerous other rare antiques.

Special co-operative service rendered architects and decorators

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FRENCH ANTIQUES



LOUIS XVI PAINTED CANVAS WALL PANELS, GREY GROUND, BIRDS AND FLOWERS IN NATURAL COLORS. PAIR DIRECTOIRE FAUTEUILS, DIRECTOIRE TEA SET, VIEUX PARIS. SMALL LOUIS XV WRITING TABLE

OLD FRANCE

INCORPORATED

JANE H. SWORDS

553 MADISON AVENUE

NEW YORK CITY

Do You Know

That a rare and unusual Eagle and Masonic Flask with beaded edges has recently come to light?

That contact Three-Section-Mold Glass was probably made in at least two of the early Ohio glass factories?

That there are two varieties of the half-pint Cornucopia-and-Urn Flask which is attributed to the Lancaster, New York Glass Works?

Information of this type will appear in articles and comments on early American glass, bottles and flasks in issues of the

McKEARIN'S ANTIQUE BULLETIN

Publication of which we are about to inaugurate

Subscription:

Single issue 75 cents Four issues (Vol. I) \$2.50

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New York City

The Century House Antique Galleries

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Cables: "KRAGTUDA, LONDON"

-SPECIALTY-

*Chinese (LOWESTOFT) Armorial Porcelain
& Old English Furniture*



ARMS OF HESKETH, Lancashire
(Kien-Lung. Circa 1750)

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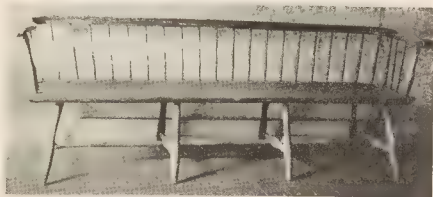
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Circa 1760

Diameter of Top, 25 inches
Height, 30 inches

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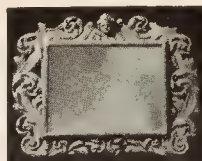
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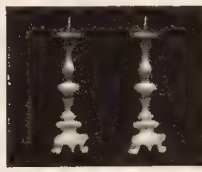
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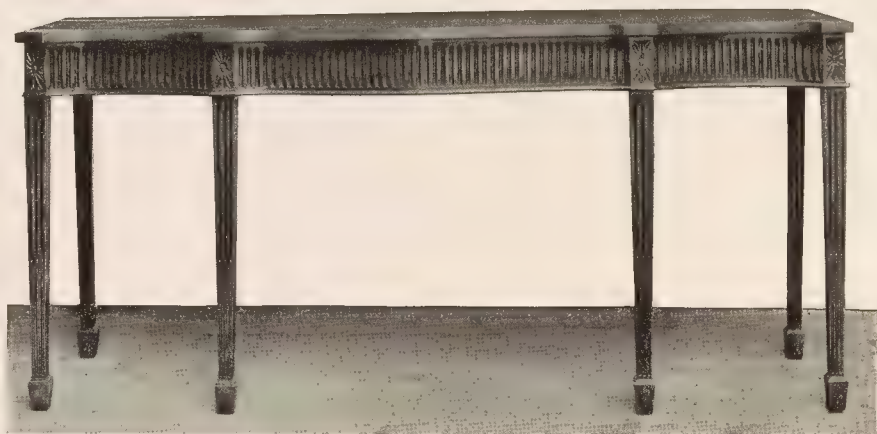


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Mahogany Adam Side Table

(c. 1760)

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A good many subscribers to ANTIQUES write to say that each month they read their copy of the magazine literally from cover to cover.

That is as it should be. Hardly an article is printed in ANTIQUES which does not either convey information which has never before been published, or else present a new interpretation of facts already current.

Not to read ANTIQUES from cover to cover is usually to miss something of interest and importance. And this is as true of the advertising pages as of the editorial material. Of the former a reader in Spain

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has written, "they are both beautiful and enticing."

To be readable from cover to cover, however, a magazine must be not only interesting, but compact. For this reason ANTIQUES has no ambition to add greatly to the bulk either of its reading matter or of its advertising. Indeed, advertising in lines entirely foreign to the purpose of the magazine has never been solicited and will not be.

In short, the policy of ANTIQUES in regard to its formal and its general content is precisely that which governs its attitude toward circulation. Quality, not quantity, is the controlling consideration.

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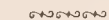


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THE DEATH OF ACTAEON (*fifteenth-century Florentine*) by Jacopo del Sellaio
 From a recently identified panel evidently once a part of Sellaio's sequence of the *Story of Actaeon* which is now owned by Yale University as part of the Jarves Collection.
Size 22" high; 23 $\frac{3}{8}$ " wide. This panel is privately owned in Rhode Island.
 See the article on Jacopo del Sellaio in this number.

ANTIQUES

A MAGAZINE for Collectors and Others WHO FIND
INTEREST IN TIMES PAST & IN THE
ARTICLES OF DAILY USE & ADORNMENT
DEvised BY THE FOREFATHERS

Volume XII

OCTOBER, 1927

Number 4

The Editor's Attic

Foreign Glass in 1805

FROM B. F. Case, of Windsor, Connecticut, the Attic has received two glass documents of more than ordinary interest. One is a bill issued by the Cork Glass Works, of Ireland, for purchases of glass made by one "Selden Esqr.," October 18, 1815. This bill, which is four by six and three-quarters inches in size, is printed on a fine hand-made linen laid paper. At the top appears a woodcut picture of the glass works, here reproduced. The bill itself, written in delicate script, covers the purchase of seven dozen different tumblers and glasses at a total cost of two pounds, seventeen shillings, sixpence.

CORK



GLASS WORKS,

No. 17, Hanover-Street.

Bought of WM. SMITH & CO.

The other document is a price list of "glass goods sold by the different manufacturers in England." This document, dated September 21, 1805, is, like the item mentioned above, printed on linen paper, and carries the advertisement of "J. Haddock, printer, Horse Market, Warrington." Apparently representing a price agreement effective

for the American market, this list is issued in the form of a broadside sheet 10 by 16 inches in size. Its three columns of fine type give the names of over two hundred items.

Certain items are, oddly enough, priced by the pound, others by the piece. For "strong flint goods" in general, "one gathering," the standard quoted price is one shilling, eightpence per pound. "Two gatherings," raise the price twopence per pound.

In the main the glassware used in 1805 appears to have been known by much the same terms as are current today. Green *Hungaries* however are puzzling, unless they were bottles for holding an aromatic toilet water known as Hungarian water. *Turlingtons* and *tumble-ups* defy the Attic's powers of definition.*

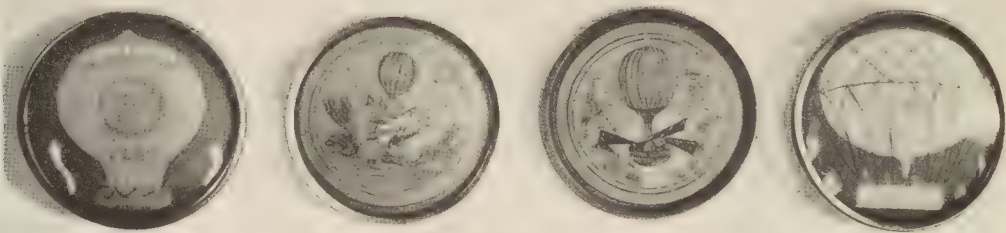
The glass lamps offered by the English manufacturers of 1805 include the following varieties, *foot-ball*, *street*, *globe*, *Grecian*, *sliding*, *barrel and wall*, *chamber*. Flasks, or *pocket bottles*, sell by the pound; those in green cost one shilling, fourpence the pound; common run of the pot, or *tale*, twopence per pound more than the green; and fine flint yet another twopence per unit.

A careful trade compilation of this kind is interesting in itself. It possesses value likewise as a bit of collateral evidence concerning the volume of trade between England and the young Republic overseas in the first cracking of the nineteenth century.

Aeronautic Memorabilia

In these aeronautic days, souvenirs of man's first essays in flying are worth collecting. The wings of Icarus, we are told, were saved by the father of the rash flyer — less much wealth of feathers scattered abroad on the blue surface of the Aegean Sea — and were hung in a Sicilian temple dedicated to Apollo. Perhaps some Roman collector later acquired them, together with fragments of Jason's craft *The*

*As for *Turlingtons*, it is probable that they were the type of bottle used for dispensing Robert Turlington's *Balsam Fluid*, a medicament for which Royal Patent was first granted January 26, 1754. See *ANTIQUES*, Vol III, p. 123.



BALLOONING SOUVENIRS OF THE EIGHTEENTH CENTURY

Four buttons executed on paper, which is mounted under a convex glass in a metal frame: *a* pictures the early air balloon type; *b*, the type first used for human ascent; *c*, the process of steering with oars; *d*, the late type of balloon with netting and cords and a considerable passenger accommodation.

Argo—fragments, which it seems, in classic days, were viewed favorably as legitimate items of antique vertu. But of the eventual fate of such early treasures no record now exists. The famous flying machine which brought Darius Green suddenly to earth from the heights of the parental back shed has quite as completely disappeared.

Of the excited days of the beginnings of ballooning in the late decades of the eighteenth century, however, many tangible reminders survive. Among the most curious of these are a group of little buttons, evidently made and sold as souvenirs on the spot at the time when Montgolfier and his successors were making their initial experiments in aeronautics during 1783 and shortly thereafter. Four such buttons are here pictured. All are of virtually the same size—one and one-half inches in diameter. They were painted by hand on cardboard or paper, with water colors; then covered with a convex glass and firmly mounted in a metal frame. The workmanship is dainty; the colors delicate, yet still bright. Originally quite enticing bits of handiwork, they retain their charm today. Whether buttons of this kind were worn as regular appurtenances of popular dress, or served simply to decorate hat or coat lapel the Attic is unable to say.

Rheumatism and Bed Curtains

It is only in a recent stage of the advanced civilization which we of the present day adorn that science has made

the astounding discovery that there is no such thing as rheumatism. During a more benighted era, however—the beginning of the nineteenth century—both laymen and medicos firmly believed in this uncomfortable affliction and its susceptibility to the curative influence of dry heat.

Of this the Attic finds cheering evidence in a curious old copper-plate engraving of the 1820's. The engraving adorns a document—half diploma, half advertising dodger—which purports to be a license issued by Samuel R. Jennings, M.D., permitting one Walter Little to use the said Jennings' portable hot bath. A picture, quite competently executed, accompanies the certificate and indicates the correct method of using the miraculous apparatus. This last really consisted of nothing more than a kind of ratless rat trap, designed for supporting the bedclothes in the form of an arched corridor above the patient's body, while a succession of alcohol lamps, placed beneath a funnel, poured their heat into the cozy chamber thus created.



1. It is put up for use.
2. Three ropes for burning the spirit in the process of bathing.
3. Both in a most ready for transportation.
4. Frame to support the bed clothes.

*The bearer, Geo. Waller Little,
is hereby authorized and permitted to use the patent
"portable" rat-trap and hot "bath" for
bathing of Elias Smith
to get for Dr. Jennings
Given under my hand
this 27th day of 7 March A.D. 1824
Sam. Jennings. M.D.*

A CURE FOR RHEUMATISM

Wth Andrew Jackson
To Richard Smith D^r
September 11-1821 one Pair of Dinings Tables \$ 40
November 5-1821 one Square Dining Table 15
D^r one Pair Card Tables 30
D^r one Pair Wash Stands 18
\$ 103
Rec^d a check on the Branch
Bank at Nashville for \$ 103 in full for
the above amount. Richard Smith
Oct 3^d 1821

ANDREW JACKSON'S FURNITURE BILL

The Attic's chief interest in the disease, document, and cure here considered is, however, due to the certificate's incidental portrayal of a field bed and its appropriate draperies. These draperies, it may be observed, are, apparently, neither of netting nor of chintz, but of some soft and easily draped plain material — silk or wool — enriched with a heavy fringe and tassels. Such draperies would go far to conceal somewhat overheavy furniture members in a period when rope-turned posts had superseded earlier and more delicate fluted supports. Present owners of beds of this kind are accordingly invited to contemplate the depiction of Dr. Jennings' happy invention. What can't be cured may at least be covered.

Furniture for Andrew Jackson

In September, 1821, Andrew Jackson was serving as territorial governor of Florida, a country for whose annexation to the United States his military exploits were largely responsible. His wife was with him. Both of them were anxious to return to Nashville, where, two years before, the General had begun the building of the new Hermitage, a two-story brick mansion, with double piazzas fore and aft, and various other appurtenances of magnificence. In October the endurance of the couple was at an end; Jackson resigned his position. In November he and his wife were snugly at home once more. Preparation for their departure from Florida is indicated in an existing bill for furniture, covering an anticipatory purchase by the General in September, 1821, and supplementary acquisitions in November of the same year.

The original bill is here reproduced, by courtesy of Charles F. Heartman, of Metuchen, New Jersey. It is interesting to observe that the first purchase recorded is that

of one pair of dining tables, at \$40 for the pair. These tables, doubtless, were semi-elliptical affairs, capable, when set together, of seating from four to six persons. The square dining table, delivered some two months later, was possibly a supplementary piece which, when centered between the two previously acquired, would accommodate a considerable company.

One pair of card tables and one pair of washstands constitute Andrew Jackson's further additions to household equipment. The absence of chairs from this list might lead to the assumption that Richard Smith, maker of the articles listed, specialized in the production of tables. But as to the identity of Smith and whether or not his establishment was located in the city of Nashville, upon one of whose banks was drawn the check in payment of his bill, the Attic is not informed.

Is There a McIntire Label?

If someone might discover a piece of furniture clearly identified by a label as the work of Samuel McIntire of Salem, the event would be hailed as little short of epoch making. McIntire was born in Salem, Massachusetts, in 1757. He died in that town in 1811. All his manifold activities as architect and builder, as sculptor, and as cabinet-maker appear to have been confined to the locality in which he lived.

While satisfactorily authenticated examples of McIntire's work as architect, sculptor, and interior woodworker are known, all present attributions of furniture to the master are based primarily on analogy. That doubt surrounds some, at least, of these attributions has been suggested by Henry Belknap, Secretary of the Essex Institute. Some hunting for a McIntire label would, therefore, seem to be in order.

Thomas Tufft

By SAMUEL W. WOODHOUSE, JR.

IN the eighteenth century Philadelphia came near to realizing William Penn's ideal, which was for a "fair, green town." It was fair, and it was green, for all about was spread a lovely countryside dotted with farms. Urban Philadelphia extended but a few blocks back from the bluffs of the Delaware, and much of the traffic of the place came by water to be landed in the dock creek. In such a community there was little room for industrial gadding, and we find, accordingly, that the shops of different craftsmen in the same trade were seldom far apart. The majority of the cabinetmakers appear to have operated on Front, Second, Third, or Fourth Streets, generally between Arch and Dock.

Among the names of these men, that of William Savery is still the best known, mainly because his work was the first to be identified by its maker's label. But other names have been culled from old-time newspaper advertisements and business cards, and are — some of them — gradually coming to be associated with existing specimens of furniture. Occasionally a labeled piece turns up, and in so doing retrieves a number of unlabeled contemporaries from the long burden of anonymity.

I am not yet prepared to link this latest discovery with any series of analogues. But here is a typical Philadelphia lowboy whose design nevertheless displays points of distinct individuality. It is, furthermore, both pedigreed and labeled.

I was casually visiting a friend; the talk had drifted to antique furniture and the rarity of labeled specimens.

"That lowboy in front of you is labeled," observed my host.

You may imagine the thrill. Ever since Mr. Halsey unearthed the first Savery label, I had been searching eagerly for an equally happy find; and here it was! I pulled open the top drawer of the piece before me. In the same position as the Savery label discovered by Mr. Halsey,

and in appearance similar, lay the label of a cabinetmaker hitherto unknown to fame. Its inscription read as follows:

Made and Sold by Thomas Tufft, Cabinet and Chair-Maker, Four Doors from the Corner of Walnut Street in Second Street, Philadelphia.

I lost no time in looking up this recent addition to the roll of Philadelphia's cabinetmaking craft. Imagine my disappointment to find not a single reference in any of the old newspapers. But, of course, I did discover him in the first *Directory*, published in 1785. Further hunting revealed some additional information. In 1779 Thomas Tufft first acquired property; in 1780 he bought his shop from Israel Pemberton. Judging from the fact that his witness "affirmed," Tufft was probably a Quaker.

In 1793 the widow of Thomas Tufft was administering her late husband's estate. That was the year of the plague. No doubt our cabinetmaker was one of the many victims of that calamitous contagion. He cannot have been an old man at the time; in the fifties perhaps, if we may judge from the fact that he was married in 1766. The lady of his choice is known to have been one Martha Gauff, who, in the course of twenty-five years of matrimony, presented her husband with six offspring.

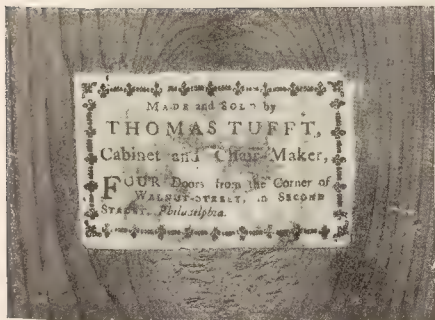
Thomas Tufft was a man of some circumstances — as Philadelphia cabinetmakers seem to have had a way of being. His belongings at the time of his death included horses, cows, sheep, and



DETAIL OF TUFFT LOWBOY

While typical of Philadelphia design, this lowboy displays a number of individual characteristics, notably in the treatment of the skirt and the pattern of the legs.

dogs; a long-case clock, mahogany desk, looking-glass, pewter, a silver watch, and plate appraised at £24.12.6. The only known monument to his memory, however, is the labeled lowboy whose picture and pedigree accompany these notes. But this, let us hope, will, in due time, evoke yet other monuments, sufficient in number at least to furnish data for determining the characteristic elements of their maker's style.



PHILADELPHIA LOWBOY (c. 1780)

Made by Thomas Tufft. In the top drawer occurs the maker's label, reproduced in facsimile. *Privately owned.*

PEDIGREE

Believed to have been made for William and Abigail Griffith (Powel). She was the sister of Samuel Powel. It descended to their daughter Abigail, who married James Saunders, and through Hannah Saunders, who married Lewis, in the direct line to the present owner. Dr. Samuel Powel Griffith, brother of Abigail, was presumed to be the heir of his uncle, Samuel Powel, who lived in the Powel house on Third Street opposite St. Paul's Church, the second story back room of which is now the chief glory of the American Wing of the Metropolitan Museum.



Fig. 1.—Two-HANDLED PORRINGER (Type I)

This is the bowl to which the lid pictured on the Cover belongs. Diameter, 14 centimeters.

Some Pewter of England

Porringers with Busts of Sovereigns

By ADOLPHE RIFF

Conservator of the Museums of Strasbourg, France

AMONG the pewterware produced by the different countries of Europe, there exists a group which, with good reason, is much sought after by collectors: this group consists of the porringers with decorated lid and handles, dating from the seventeenth and eighteenth centuries.

In France, where this style of receptacle was more particularly developed, the pewterers of Bordeaux, Lyons, Rouen, and Strasbourg produced fine specimens, decorated sometimes with medallions, sometimes with Louis XIV or Louis XV ornamentation.* In Great Britain, also, similar pieces were produced, but they seem to be rather rare; at any rate we do not find any of them reproduced in Howard Herschel Cotterell's fine work, *National Types of Old Pewter*.

In the course of our studies on pewterware in France,† we came across an analogous English bowl as an example for comparison, and since the Editor of *ANTIQUES* was so kind as to bring to our attention three similar pieces,

we are today in a position to introduce to collectors a little group with decorations in relief, which deserves attention for the quality of its execution. Most of the known items in this group are illustrated here. Reference to two additional porringers is made for the sake of completeness.

For the better comprehension of our brief study, we shall first give a summary description of the characteristics of each porringer type considered.

TYPE I. (*Cover illustration*) A porringer lid: crowned busts on the right and left. In the centre four shields bearing the arms of England, Scotland, and Ireland, alternating with monograms.* Around these, within the space between two concentric circles, the inscription: *HONI:SOIT:QUI:MAL:Y:PENSE*. Above the whole, a crown held by two angels; beneath, the monogram *W. M. R.*† Three little handles, each in the form of two angels in relief holding a crown.

*These shields are: top and bottom, the three lions passant, and the French fleur-de-lys (the latter added in 1340 in recognition of Edward III's claim to the crown of France) representing England; at the left, the lion rampant of Scotland; at the right, the harp of Ireland.

†The initials have been variously read; as *I. W. M. R.* and as *W. R. M. R.*

*Adolphe Riff. *Les Étaines Strasbourgeois du 16e au 19e Siècle*, 1925.

†Adolphe Riff. *L'Orfèvrerie d'Étain en France* (French Pewter).

I. *Les Écuellés à Bouillon* (Porringers) 1925.

II. *Les Aiguières en Casque* (Helmet-shaped ewers) 1926.



Fig. 2—TWO-HANDLED PORRINGER AND LID (Type II)

The monarchs represented are King William of England, Prince of Orange, and his wife, Queen Mary. The knob of the lid is in the form of a cock.

In the bottom of the bowl itself (Fig. 1): a circular medallion representing the bust of a personage in the wig and costume of the period; on his left the letter *W*, on his right the letter *R* (William Rex). Openwork handles, with beaded edges, representing two dolphins in relief facing each other. Underneath one handle a mark: a rose surmounted by a bishop's mitre and accompanied by the initials *H. S.* (Collection of Adolphe Riff, Strasbourg.)

TYPE Ia. A very similar bowl (Inv. No. 22521) at the Museum of Decorative Art at Dresden. The handle of the lid in the shape of a little cock; same mark.*

TYPE II. (Fig. 2) Lid: busts right and left in an oval. In the centre, a rose surmounted by a crown; beneath, the monogram *W. M. R.*† In the centre of the lid a small upright handle in the shape of a cock.

At the bottom of the bowl, a medallion showing the same busts as the lid; a small rose with foliage. Handles of irregular outline with openwork, but with a smooth surface. Mark: *I. W.* over a pair of scales. (Essex Institute, Salem, Massachusetts.)

TYPE III. (Figs. 3, 4, and 5) Lid (Fig. 4): busts to the left and right. In the centre, a rose; around, between two beaded circles, the inscription: *GOD: SAVE: P. GEORGE: AND: QUEEN: ANN.* The whole surmounted by a crown; beneath, the monogram *A. A.*‡ The upright handle, placed in the centre of the rose, is in the form of two little angels holding a crown.

At the bottom of the bowl (Fig. 5), a circular relief, a personage in a flowing cloak, holding in the right hand an olive branch, in the left, a sheet of paper on which appears the following inscription in eight lines: *TO-EUROPE-PEACE-I-GIVE-LET-NATIONS-HAPPY-LIVE.* Above, a monogram giving the word *RYSWICK.*

*Thanks are due to the director of the museum for this information.

†Two *R*'s, one of them reversed may occur here—for William Rex: Mary Regina.

‡These initials have also been read as *G. A.*, but really appear to be two *A*'s, one of them reversed, though the loops may form a *G*.

Horizontal openwork handles in the form of two dolphins in relief. Mark: *A. W.* under a crown. (Collection of Mrs. A. W. Thayer, Dedham, Massachusetts.)

TYPE IV. (Fig. 6) Lid similar, but execution not quite so fine, especially the rose. The inscription reads: *GOD: SAVE: PRINC: GEORGE: AND: QUEEN: ANN:* (Collection of The Editor of *ANTIQUES*.)*

TYPE V. Similar bowl, but of clumsier execution, busts and rose, but without inscription. The rose surmounted by a crown. On the lid three small handles in the shape of cocks, which serve as legs when the inverted lid is used as a plate.

At the bottom of the bowl the same relief as that in bowl of type IV, and the same handles. (Reproduced in the magazine *The Connoisseur*, 1909, p. 121, with no indication as to whether the piece has a pewterer's mark.)

These porringers are intended to commemorate—their decoration leaves no doubt on the subject—the reigns of English sovereigns, notably that of Queen Anne and of King William III—whose rule was one of the most glorious for Great Britain.

The inscriptions of two bowls (types III and IV) mention, in fact, Queen Anne (1702–1714) and her husband, Prince George of Denmark; while the monograms *W-M* of two other bowls (types I and II) can only refer to William III (1689–1702) and to his wife Mary. Two of the bowls have at the bottom a medallion relative to the Peace of Ryswick (1697), the most important historical event of the reign of William III. One of the porringers (type V) bears neither inscription nor monogram, but, in its general character and by the medallion at the bottom of the bowl, it is related to the preceding models.

The bowls date, then, from the end of the seventeenth century and the beginning of the eighteenth. From the point of view of artistic execution, they are of unequal quality. Two of them stand out sharply from the others,

*Of this piece only the lid is preserved. It was found in Pennsylvania.



Fig. 3 — TWO-HANDLED PORRINGER (Type III)

Here the lid knob is in the form of two small angels supporting a crown. Width, including handles, 11 inches.

by a more careful decoration, a finer relief, a better general execution. These are: first, model I, with the busts of William and Mary; and, next, model III, with the busts of Prince George and Queen Anne. The other bowls, a little less fine, have the characteristics of copies inspired by the models already cited.

The manner in which the creator of the type succeeded in grouping all the ornamentation — the two busts, the crown, the rose, the foliage, the inscription, and the monogram — on a circular surface, denotes a very ingenious decorative sense. It will be noticed that this design type was preserved by the other pewterers, who only modified the details of its arrangement. In this manner, in spite of a certain unity of decoration, the bowls are different from one another, and our five pieces belong to five different types. Even types III and IV, which are fairly similar, possess differences: for instance, in the inscriptions *GOD SAVE* and *GOD SAUE*, *P. GEORGE* and *PRINC GEORGE*, and in the crossed branches under the busts.

The attribution of our porringers to the workshops of pewterers of the period raises serious difficulties, in spite of the numerous recent researches concerning the marks, which have much advanced our knowledge of the subject. Of the three marks, *A.W.*,

I.W. and *H.S.*, which we have quoted, only the last has been identified by Mr. Howard Herschel Cotterell, the English pewter expert, as that of Henry Smith of London, who obtained his *freedom* in 1724.

Mr. Cotterell, to whom we address our sincere thanks for his kind information, expresses his astonishment that this pewterer should manufacture a bowl with the bust of William III, instead of showing the bust of the reigning sovereign. Sharing his surprise, without being able to explain the fact for the moment, we can do no more than mention that the pewterers were traditionalists, and that they often used, for a long time, the molds of their predecessors. There exist numerous examples of this.

This fact would, perhaps, also explain why the medallion referring to the Peace of Ryswick is found on a porringer (type III) of Queen Anne; whereas this historical incident is connected with the reign of William III. It may, however, be, as is sometimes the case with French porringers, that the lid and the bowl may have been mixed up or replaced in the course of wear, without

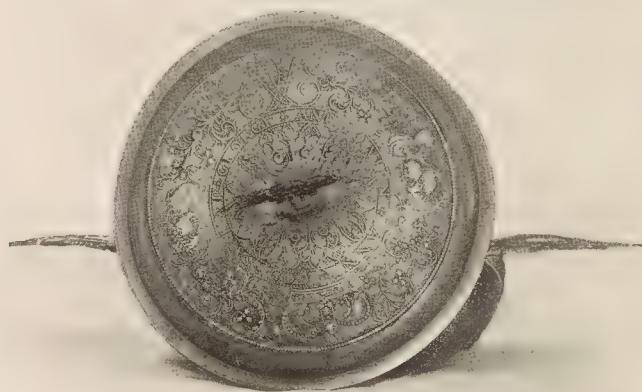


Fig. 4 — THE LID OF THE PORRINGER OF FIGURE 3
The busts represent Queen Anne and Prince George.



Fig. 5 — INTERIOR OF THE PORRINGER OF FIGURE 3

attention being paid to matching the decoration of the two parts.

We have already remarked that these bowls date from the end of the seventeenth century and the beginning of the eighteenth. They thus belong to a relatively limited period, and it is interesting to notice that it is also at this period that the best specimens of decorated porringers were manufactured in France, where, at that time, this style of porringer seems to have been particularly fashionable. Moreover, that moment in France was the apogee of pewterware, for the rapid rise of earthenware and porcelain during the eighteenth century was soon to bring about the decline of pewter. The same was doubtless the case in other countries of Europe. Our English porringers, however, are distinguished from similar French pieces, in which one finds another shape, and, from the point of view of decoration, neither the medallion at the bottom of the bowl nor the busts of sovereigns.

A more thorough study of this group of porringers with busts of sovereigns—naturally other specimens must exist—is called for. Such a study will doubtless permit still more precise conclusions and identifications. For the time being, we simply wish to call the attention of collectors to a few examples of pieces which are among the finest and most interesting specimens of pewterwork in Europe.

Note: These curious commemorative porringers, which have no other counterpart in English pewter, present something of a mystery. Aside from their un-English form, their touch-marks seem almost to defy identification. Edwards J. Gale of Boston, a careful

student of pewter, thinks that the maker's initials *A. W.*, borne by the example of Type III illustrated, may be

those of Abraham Wiggin, *yeoman* of the London Pewters

Company in 1707. At the same time he suggests the possibility that this and

similar porringers may have been made not in England but on the Continent—perhaps in Holland. Evidence in favor of this suggestion exists in the form of a much damaged remnant of a porringer—now in the office of *ANTIQUES*.

It is here reproduced (Fig. 7). The pattern of the bowl of this piece displays a circular portrait

medallion, of whose surrounding inscription only the following words are decipherable:

PRINSE VAN ORANIEN ENDE GRAEF VAN. . . Clearly this is a

Continental specimen. Other reasons for attributing these porringers to some Continental workman might be

advanced—the form of certain of the lid knobs, for example; but the subject is sufficiently complex to demand consideration by the experts of many countries. Now that M. Riff has offered so much material on the subject, the task of amplification should prove attractive.—
The Editor.



Fig. 6—LID OF PORRINGER (Type IV)
Here again the reign of Queen Anne is commemorated.

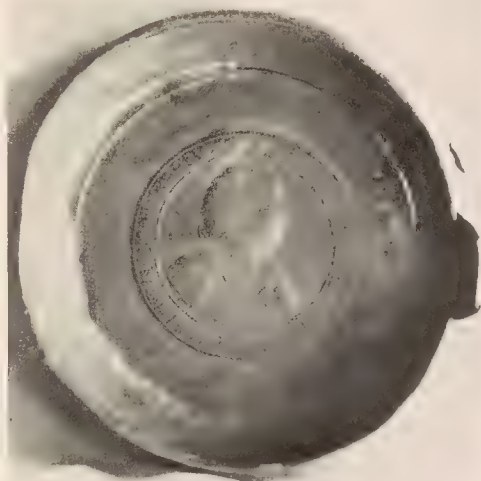
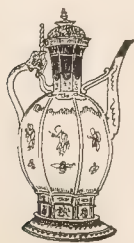


Fig. 7—BOWL OF PORRINGER WITH BUST OF WILLIAM OF ORANGE





THE STORY OF ACTAEON. By Jacopo del Sellaio

A single panel depicting three events in the metamorphosis of Actaeon. This panel is in the Jarves Collection at the Museum of the School of Fine Arts at Yale University. A concluding panel, recently identified in private possession, is pictured in the Frontispiece.

Actaeon's Misadventure as Depicted by Sellaio*

By FRANK JEWETT MATHER, JR.

ABOUT the year 1490, a prosperous Florentine decided to decorate or redecorate a little room in his house. He must have had pretensions to culture since he chose the myth of Actaeon for the narrow panel, *spalliera*, which, as the name indicates, was to be set shoulder high above the low wainscot. The theme offered much that would soothe and allure any tired business man of the Renaissance. It required a restful landscape; it offered a seductive bathing episode with Diana and her nymphs in their virginal nudity; it presented a charming grotesque feature in Actaeon with his stag's head. Throughout there must be fine hounds and wild creatures of the chase. If, as I guess, our householder was a sportsman, Ovid could hardly from the entire *Metamorphoses* have furnished a prettier subject. To get the thing rightly done wanted some thinking.

Botticelli was the most notable painter of myths, but he was high-priced, and, never a cheerful creator, was becoming distinctly lugubrious under the influence of that

kill-joy evangelist Fra Girolamo Savonarola. Piero di Cosimo might do the job admirably, but he, too, was famous and costly, and withal a crank not likely to take advice from a patron who, after all, was paying and knew what he liked. Bartolommeo di Giovanni had made the excellent *spalliere* for the Pucci-Bini wedding, following Botticelli's designs for Boccaccio's story of Nastagio, but Bartolommeo was now busy in the shop of Domenico Ghirlandaio, who was the very unlikeliest man in Florence to imagine the case of Actaeon sympathetically. Evidently only Jacopo del Sellaio was left. Having worked with Botticelli, he had, without that master's melancholy, much of his ready inventiveness. Besides he was an unpretentious painter with no nonsense about him, and had a proper respect for the taste of wealthier persons. Moreover he was clever at mythological subjects, weaving many episodes into a lively and decorative ensemble. He had done very nicely the Triumphs of Petrarch, Cupid and Psyche, Orpheus and Eurydice, with admirable animals, and the Rape of the Sabines with no small degree of pathos. Decidedly Jacopo was the man.

The matter of the episodes was taken seriously. Instead of taking the short cut of Boccaccio's classical dictionary, *De Genealogiis Deorum*, somebody picked out for Jacopo what was essential from Ovid's *Metamorphoses*, Book III. So the panel about eight feet long and nearly two wide was planned. It began, book-fashion, at the left with a fine cavern, "natural but regular and handsome enough to have been artificial," Ovid declares. There Actaeon, who had been shown in the central distance riding down a stag,

*NOTE: There was recently called to the attention of ANTIQUES a panel in private possession in Rhode Island. It had been purchased in Italy by an ancestor of the present owner, during residence abroad, and had been given a most erroneous attribution. This ANTIQUES was able, in part, to correct. It was Professor Frank Jewett Mather, Jr. of Princeton, however, who recognized the relationship between the new discovery and the Actaeon panel in the Jarves Collection at Yale, which had hitherto passed as a *cassone* front. In these notes Professor Mather discusses the genesis of the entire Actaeon sequence, and suggests the probable existence of a yet undiscovered panel with which the sequence was originally begun. A color reproduction of the recently identified painting constitutes the frontispiece to the present number of ANTIQUES. The Jarves panel is reproduced in direct conjunction with these notes. — ED.

was gazing at the enchanting sight of the bathing maidens of Diana while the goddess petulantly dashed water in his eager face.

Since he was come by pure accident, it seems that she acted rather badly when, as she splashed, she cried, "Now tell if you can that you saw me unclothed." At these words Actaeon was changed into a stag. This miracle was unavailable in any literal sense for Jacopo. Ovid makes excellent play of the fact that as a stag Actaeon tries to speak and cannot, and vainly seeks recognition from his friends and even more needful identification from his hounds. But in a picture nobody would know that the stag was Actaeon. So at the right, in the second scene, Jacopo uses a convention already in vogue with the painters. Actaeon merely bears a stag's head, otherwise remaining a youthful hunter. Thus he seems a sligher and more poetical Bottom the Weaver. In this guise he ruefully rubs his furry nose while he regards its reflection in a little pool at his feet. Meanwhile his four puzzled hounds stand about, very quietly and ominously, making up their minds. Still to the right, we see Actaeon, now conscious of the danger, with bowed and weeping head, and hands spread in despair. Again to the right, he flees with head over his shoulder from the hounds now about to pull him down. Ovid, who was plainly a dog lover, describes the race and points of an entire pack. Jacopo, who has followed quite literally the description of Actaeon's behavior at the little pool, here wisely departs from specifications of his author, which would only have been confusing in a picture. At the extreme right, the tragedy is consummated. Actaeon has been pulled backward just as he was reaching a culvert over a carefully tended streamlet, like the Mensola. His red shoes have reached the bridge. The hounds are busily engaged in tearing him to pieces. The din has started a sheep beyond the stream to run through a grove towards two shepherds lolling indifferently as one played the bagpipe. Such was the panel before vicissitudes which must still be explained. It may have been the sole decoration across the short wall of a tiny office or reception room, or it may have been one of considerable series of mythologies.

In it Jacopo surpassed himself. Throughout it is sprightly, sensitive, cunningly varied in interest and of great landscape beauty. Here Jacopo has surely consulted other masters than his old employer, Botticelli. The broad estuary with retreating, punctuating towns and towers is not Italian. It begins, I think, with Ghirlandaio's and Botticelli's frescoes in the Sistine Chapel, about 1481. Northern prints have been suggested as the precedent, but what prints were available at so early a date? We must rather think of panels and manuscript miniatures of the style of the Van Eycks or Rogier de la Pasture, offering such spacious river vistas. More narrowly, the distant barrier of deep blue crags is found in Hugo van der Goes' great *Nativity*, which probably reached the Hospital of Santa Maria Nuova in 1476. This superbly realistic masterpiece influenced Ghirlandaio and Piero di Cosimo. From Hugo, Jacopo unquestionably took the genuinely rustic

type of the shepherds. Piero di Cosimo supplied the general formula for the landscape, with notably dense trees and coppices and buttes picturesquely rising from the level, but Jacopo's adaptation is his own — less romantic and conventionally dappled with lights and dark; more restful and more credible. Entirely Jacopo's is a precious sub-humorous quality in a sentiment generally wistful. One would have liked him.

How long this engaging panel stood above its low wainscot we do not know. Eventually it went the way of all outmoded decoration and probably passed into the family junk room. Happily it came into a dealer's possession in Florence about the middle of the last century, just at the time when the United States Consul James Jackson Jarves was recklessly, if prophetically, putting all his savings into Italian primitives. He meant to make a modest fortune for himself and to provide his native country with a gallery of Italian art. He barely got his money back, but he did, by indirection, found two charming little galleries, at New Haven and at Cleveland. The central and largest part of our panel is in the Yale Art School today.

Before the panel could be offered to Jarves, it had to be amputated at both ends. It was doubly unsalable, being at once too large and having an unhappy ending. I fancy the first operation was to saw off the unhappy ending at the right. Since this was to be done, it was done considerably, and the last episode (our frontispiece) makes a complete little composition in its own right. It must have gone hard with the dealer to saw off also the cave and bathing scene at the left, but the panel was still pretty big and heavy to sell to a foreigner. Besides business was business then as now, and, after all, he had three wieldy panels to sell instead of one unwieldy one. I advise all collector readers gifted with the detective instinct to keep a lookout for the lost but presumably existent left end.

The central part of the panel could now be offered to Jarves, who was a notable fancier of *cassoni*, as a *cassone* front. Of course it isn't that. Even the most ostentatious Florentine bride didn't want a trousseau chest ten feet long and, with its gabled cover, four feet high. We have to do, nevertheless, with an admirable example of that fantastically picturesque narrative style which was invented and best practised by the Florentine chest painters of the fifteenth century. When Jarves bought the panel, Jacopo del Sellaio was a forgotten name; accordingly, the picture was plausibly fathered on Piero di Cosimo, whose mood and forms it recalled. By the beginning of the present century Jacopo was rediscovered, and Mrs. Berenson, visiting the Jarves Collection, gave to this story of Actaeon the attribution which it still bears without contest. I wrote, myself, about this picture in the *Burlington Magazine* for December, 1906, and there dated it much too early, about 1475. What then misled me was the delightfully youthful quality of the invention, with other worse reasons. The truth seems to be that Jacopo, whose span of life was only fifty-one years (1442-1493), remained charmingly young at heart to the end.

The Lancaster Glass Works

By HARRY HALL WHITE

All photographs by the author, from specimens in his personal collection

HISTORY

THAT we have a fairly exact date for the establishment of The Lancaster Glass Works is possibly due to the fact that the enterprise had its beginning in the same year that the city of Lancaster was incorporated — 1849. For forty years prior to that year, the thriving young city of Pittsburgh, Pennsylvania, had been a training school for glassworkers, and had supplied many outside ventures with practical men. So it happened at Lancaster that the original plant was started by a group of operatives who hailed from Pittsburgh.

REED, ALLEN, COX AND COMPANY

Prominent among these men—eight in all—and evidently the promoter of the enterprise, was one Charles Reed. The group erected their establishment on what was, at that time, appropriately known as Factory Street, now named Court Street. It was a small affair, having a five-pot furnace, with pots not over twenty-four inches in diameter. The pioneer company apparently included some of the workmen, as it was styled Reed, Allen, Cox and Company.

REED, SHINN AND COMPANY

The duration of this first company's operations is not known. Some changes in make-up occurred for reasons which are not recorded. Evidently some of the founders of what was originally a coöperative company sold to a man by the name of Samuel S. Shinn; for the second recorded name of the firm is that of Reed, Shinn and Company.

JAMES, GATCHELL AND COMPANY

During the operations of this new firm a fire destroyed much of the works. This occurred in 1859. The plant was rebuilt at once, and continued under the same control until 1863, when Dr. Frank H. James purchased the interest of Shinn, and carried on the business with N. B. Gatchell under the firm name of James, Gatchell and Company. This partnership lasted until after the close of the Civil War, when James and Gatchell purchased the holdings of the remaining partners, and manufactured glass under their own names.

The Directory of 1866 shows their advertisement, in which it is stated that they manufacture "glassware of every description, with a large supply on hand." That advertisement sounds very familiar to anyone conversant with similar announcements of the period. One might almost think, from this uniformity, that they were syndicated. The wording is very clear in its implication of large scale production; but none of the surviving workmen, or the associates of the company, or the older inhabitants of Lancaster can recall any products of the establishment other than bottles and flasks — except for a period dur-

ing the Civil War, when large quantities of telegraph insulators were made.

THE JAMES GLASS WORKS

The Directory of 1866 also gives the following names of the workmen employed:

Glass blowers	Pot maker	Machinist and Mold maker
J. D. Fry	Sherman Remington	Thomas Leary
J. J. Voll		
H. Kupper		
B. Myers		
J. Springer		

About this time the interests of Gatchell were purchased by Dr. James, and the works were then known as The James Glass Works.

Following the Civil War, Lancaster's production kept pace with the times. The day of the patent medicine was at hand, along with that of liquor camouflaged for the conscientious under the alias of "bitters." That the factory took advantage of this demand is evident when we examine the long list of medicine, bitters, and perfume bottles which it turned out.

In connection with the works under the operation of Dr. James was a company store where the employees might take merchandise as part or full equivalent of their wages. Consequently the proprietor at times allowed the purchasers of his glasswares to make payment in articles of value to the company store. Firearms, ammunition, footwear, and many other things were thus accepted in exchange. One of the old glassworkers recalls Dr. James' telling, with amusement, of a certain customer from Rochester, New York, a large purchaser of perfume bottles, who offered coffins in trade for bottles.

In the early days of Lancaster, the local glassworks were among the most prominent of the town's industries, and, for a long period — probably after the factory fire — the only fire apparatus in the town was owned by the glass company.

LANCASTER COÖPERATIVE GLASS WORKS

Dr. James retired in 1881, when his establishment was purchased by a company composed of the workmen of the plant, which was now styled The Lancaster Coöperative Glass Works, Limited. This carries the genealogy of the concern as far as the collector is interested to follow.

IDENTIFYING LANCASTER GLASS

It has been my good fortune to have an interview with Frank H. James, son of Dr. James, the former owner, who was associated with his father in the management of the works. Mr. James has given me much information regarding the factory's later products. Many details of the process of manufacture and of the product have like-



*Fig. 1 (left) — SCROLL FLASK
Sometime a product
of the Lancaster
Glass Works, (one
pint, aquamarine).*



*Fig. 2 (right) — URN-
CORNUCOPIA
FLASK
No inscription (one
pint, aquamarine).*



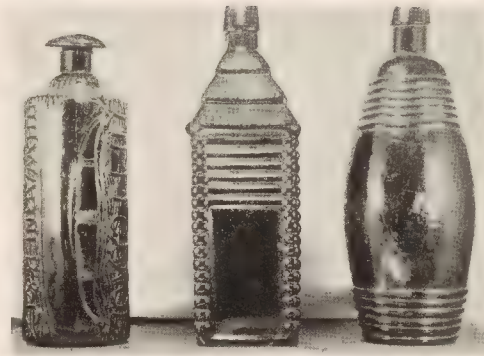
*Fig. 3 (left) — URN-
CORNUCOPIA
FLASK
No inscription
(one-half pint,
aquamarine).*



*Fig. 4 (right) — URN-
CORNUCOPIA
FLASK
Reverse marked
Lancaster Glass
Works, N. Y. (one
pint, aquamarine).*



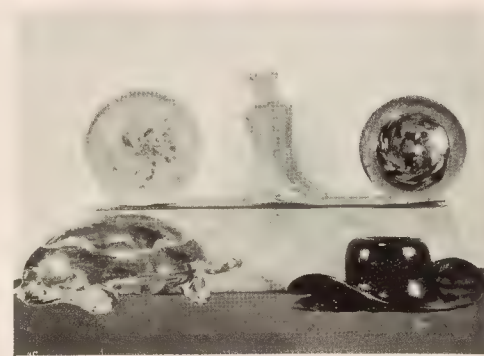
*Fig. 5 (left) — LAN-
CASTER BOTTLES
Wishart's Pine Tree
Cordial, Flora
Temple, and C. W.
Merchant.*



*Fig. 6 (right) — LAN-
CASTER BOTTLES
Warner's Tippecanoe
Bitters, Drake's
Plantation Bitters,
and Barrel.*



*Fig. 7 (left) —
WARNER'S SAFE
CURE BOTTLES
The one-half pint
and clear glass bot-
tles were evidently
made at a later
date and at another
factory.*



*Fig. 8 (right) — LAN-
CASTER GLASS
ITEMS*

wise been given by John G. Lumbrich, a practical glass blower, who started with the works in the fall of 1861. Of particular interest is the fact that the bottles and flasks named in the following list were identified by these gentlemen as having, at some time, been made in Lancaster. This does not mean that they were exclusively a Lancaster product. Similar molds may have been in use in other works at the same time. Then, as today, bottles were bought from the maker who could quote the best price, and frequently a source of supply was changed for this very reason.

BOTTLES AND FLASKS MADE AT LANCASTER

Bottles	Flasks
Hostetter's Bitters	Scroll
Dr. Fish Bitters	Traveller (Pikes Peak)
Plantation Bitters	Railroad with eagle
Burdock Bitters	Urn-Cornucopia
Warner's Tippecanoe Bitters	Clasped Hands
Warner's Safe Bitters	Shoo-fly
Wishart's Pine Tree Cordial	Picnic
C. W. Merchant, Lockport, N. Y.	
Clarissy's White Oil Liniment	
Shilo's Cough Cure	
John Roach Bitters	
Stimson and Hebblewhite Blacking	
C. B. Woodworth, Rochester, N. Y.	
(Many shapes: boots, slippers, etc.)	
Summerville Horse Medium, Buffalo, N. Y.	
(Shape of a horse's hoof)	
Monitor Inks	
Barrel shaped	
Flora Temple	

Quite a long list; and yet we may doubt that it is complete, as my informants had only memory to rely upon, the accounts and books of the old company having been destroyed some years ago. The above list, however, is of items positively identified.

THE SCROLL FLASK

It is of great interest to have a maker of the *Scroll* flask known in addition to the Louisville Glass Works. The *Scroll* flask of Figure 1 was positively named as being of the type that had been made at Lancaster at some time in the past. Neither of my informants could remember the *Scroll* molds being put to use during the period of their experience, but both recall having seen these molds in the storage room.

THE URN-CORNUCOPIA FLASK

The most familiar marked flask from the Lancaster works is the *Urn-Cornucopia* type, marked *Lancaster Glass Works, N. Y.* The exact date of its production could not be determined, as this occurred previous to the memory of my friends. This fact seems to confine the period of manufacture of the *Urn-Cornucopia* type within the dates 1850-1860. Flasks of this type are frequently found blown of the coarsest glass, filled with bubbles, or "seeds," as the glassmaker terms them. Lancaster seems to have been notorious for this characteristic of its glass. One of the old-timers recalls a Buffalo liquor dealer who jokingly told him that the filled flasks on his shelves were leaking.

The mold for the *Urn-Cornucopia* flask is reported to have been made in the factory machine shop by the company's moldmaker, Thomas Leary. One glassmaker told me that it was cut in plaster of Paris, and that the shallow

modeling is due to this circumstance, as well as to the fact that shallow cutting facilitated removal of the blown vessel from the mold. This flask seems to occur in as many variations of color as any we have. It is found in two sizes: one pint (Fig. 2) and one-half pint (Fig. 3). The one-half pint size has not been found marked; and not all of the one pint sizes are found marked (Fig. 4).

THE PIKES PEAK FLASK

The *Pikes Peak* flask was identified only in general without reference to specific detail of design. What was known to the concern as a *Traveller Flask* was also made. This was evidently the type which shows the "Weary Willie," but without the inscription.

THE RAILROAD FLASK

A most thrilling piece of information was the description of a *Railroad* flask carrying the locomotive across the flask, with a spread eagle on the reverse. I have not seen this flask, but I understand that specimens have come to the hands of more fortunate collectors.

THE FLORA TEMPLE

The *Flora Temple* has been found in several colors, and in two sizes, with and without handle. Its inscriptions vary slightly, the date *Oct. 15, 1859* being omitted in some cases.

VARIOUS SPECIMENS

The *Clasped Hands*, *Picnic*, *Shoo-fly*, and bitters bottles mentioned are all too well known to collectors to warrant extended description.

Many articles other than bottles, made in Lancaster, have been found in the homes of the former glass blowers and their friends. These consist of the usual objects made offhand as gifts: canes, pipes, hats, water hammers, flowers, cigar and cigarette holders, doorstops in the form of turtles, and paper weights.

The majority of such objects occur in brown glass, of the same metal that was used in the bitters bottles. Some clear glass pieces are also found; but in canes, hats, and pipes the brown predominates. The most interesting of these articles are the paper weights and turtle doorstops. The weights come in many colors: clear glass, smoky glass, aquamarine bottle glass, and deep sapphire blue. Their contents varied apparently with the materials at hand, and consist of all of the above colors of broken glass, while one is at hand that has a sprinkling of pot clay over the broken colored glass. The turtles are frequently found in mixtures of many colors fused together.

In all, I feel that The Lancaster Glass Works is one of the most interesting of the later bottle houses of what was once the Middle West, and I am confident that, when further data are forth-coming, some of our rarer types of flasks may be found to have been made there.

SUMMARY OF COMPANY NAMES

Reed, Allen, Cox and Company	1849 - —
Reed, Shinn and Company	— 1863
James, Gatchell and Company	1863-1866
James and Gatchell	1866- —
James Glass Works	— 1881
Lancaster Cooperative Glass Works, Ltd.	1881-1890

Spanish Chairs of the Seventeenth and Eighteenth Centuries*

Part II

By JOAN SACS

Except as noted, illustrations are directly from

*photographs of "Arxiv Mas,"
Barcelona*

AWKWARD interpretation of the *rocaille*† characterized the chairs of the eighteenth century. Only in Seville are found pleasing interpretations of this graceful French exaggeration of the baroque; especially in ecclesiastical furniture, elaborately gilded and polychromed. But it is excessively painted and carved, and presents a bizarre and heavy appearance quite different from that of the dainty French *rocaille*. Only the Neapolitan rococo surpasses this heavy Sevillian interpretation in grotesqueness.

The style of Louis XV was



Fig. 1 — SPANISH BAROQUE (Eighteenth Century)
Armchair belonging to the celebrated theologian, Fra Alonso de Sotomayor.
From the provincial museum of Salamanca. Reproduced by permission from "Arte y Decoración en España."

copied even less successfully in other parts of Spain. In certain places this reproduction became almost

*Continued from the August number of ANTIQUES.

†*rocaille* is the name applied to the ornamentation used on small pieces of Louis XV furniture which represents shells, crypts, rocks, and such.

Catholiques. The event marked the beginning of a miserable period of exploitations, which undermined the Castilian race and thwarted its personality. By the seventeenth century it was so war-tired and exhausted that it ceased

monstrous. But in each case the Spanish contortion is sufficiently characteristic to suggest a distinct point of departure from northern design and toward a new baroque style, which might have developed but for the restraining classic touch of the style of Louis XVI. The chair in Figure 1 is a striking example of the very exaggeration of which we are speaking. Possibly this chair was made in Salamanca, the university city which harbors it today.

* * *

Catalonia and Castile were united by the marriage of *Rois*



Fig. 2 — CATALAN CHAIR (Seventeenth Century)
In polychromed and gilded wood. The type is almost identical with provincial Italian chairs from the Abruzzi. (see ANTIQUES Vol. VII, p. 205).
From the Museum of Carri-Ferrat, at Sitges, near Barcelona.

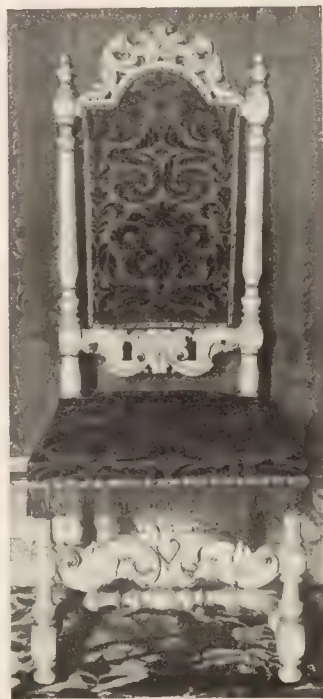


Fig. 3 — CATALAN CHAIR (Seventeenth Century)
Painted and gilded. The stylistic relationship between this chair and the so-called Carolean chairs of England is too evident to require comment.
From the palace of the Marquis de Solerich at Palma.

to produce. During the end of this century it gathered a few sparks of its former glory, only to plunge again into the decadence of the eighteenth century. The furniture of Catalonia which, in the Gothic period, reflected the brilliance of that magnificent Mediterranean district, was at its height toward the end of the seventeenth century. Catalonian chairs of this period reflected something of the style of Louis XIV in the use of simple wood: pine — carved, gilded, varnished, and painted in rich polychrome where red predominated or where gold, discreetly applied, blended harmoniously. The seat was nearly always made of rush of a quality frequently finer than that shown in Figures 2 and 4. The chair of Figure 4 is a modern reproduction, and too essentially peasant in type. Refinements of this type of Catalonian chair



show a paint similar in rich effect to lacquer, with both seat and back upholstered. Specimens of this type may be found in Palma, the capitol of the Island of Majorca, the largest of the Balearic Islands. Some of these chairs have slip seats, or cushions, which fit into a box-like depression in the frame and are held in place by ribbons attached to the stiles. Figure 3 pictures an excellent model of a Catalonian chair of the finer type, but with fixed seat.

* * *

When the British occupied the Balearic Islands, they introduced a tradition of Chippendale, Sheraton, and Adam (Figs. 5 and 6). This Balearian furniture was usually built of mahogany, sometimes of less beautiful wood (Fig. 6).

* * *

The Empire styles were thoroughly assimilated and understood in Spain, and



Fig. 4 — CATALAN CHAIR
(Seventeenth Century)

In polychromed and gilded wood. A reproduction.
From the Royal Catalan Monastery at Pedralbes, near Barcelona.

Fig. 5 (left) — ENGLISH INFLUENCE ILLUSTRATED
(Eighteenth Century)

Catalan armchair in late Chippendale style.
From the Deering collection at Sitges, near Barcelona.

Fig. 6 (right) — ENGLISH INFLUENCE ILLUSTRATED
(Eighteenth Century)

Catalan chair from Mahó, in Minorca, one of the Balearic Islands. This chair might easily be mistaken for an English piece in spite of the somewhat stringy treatment of the back splat, and the un-English wood.



developed throughout the whole country. In Catalonia, and, above all, in its principal city, Barcelona, there was produced an infinite variety of specimens in Cuban mahogany, well carved and gilded. The Empire style of Catalonia was very dignified, and careful in its use of metal decoration, which was employed recklessly on the Parisian prototypes (Fig. 7).

Before the Empire designs had made their way into Spain, Catalonia had developed a delightful imitation of the Louis XVI style, expressed, unfortunately, only in the sofa and the charming cabinets-de-toilette of the pseudo-Louis XVI style of Catalonia.

The well-to-do bourgeoisie of Catalonia ordered chairs of simpler but nevertheless elegant design. Such a one is pictured in Figure 8. A similar chair appears



Fig. 7—CATALAN CHAIR
(Empire Period)

A crude derivation probably from a Venetian prototype, which has long proved popular to many chairmakers.
From the Chateau d'Escornalbo.

Fig. 8 (left)—CATALAN CHAIR
(Early Nineteenth Century)

A slat-back chair similar to much earlier examples produced in both Europe and America. (See *ANTIQUES* Vol. IX, p. 307)
From a private collection in Vilanova.

Fig. 9 (right)—CATALAN CHAIR
(Late Eighteenth Century)

A chair of such late date exhibiting such early forms offers excellent illustration of the tendency of provincial European workmen to respect early forms and early methods of construction.
From a private collection at Palma.

to have been made during the same period (from the mid-eighteenth century to the early nineteenth) in Holland. The wood is a beautiful piece of yew, of fine and glossy grain, very much like boxwood, exquisitely yet durably wrought. In this same style were built rocking chairs, armchairs, and sofas.

Figure 9 gives us an idea of the transition type between the bourgeois chair just described and a survival of the Louis XIV style, which remained popular until the beginning of the nineteenth century. This transitional chair was made of varnished mahogany or of waxed oak. The chair is upholstered in petit point. This is a domestic, feminine kind of weave which is widely used for the furniture of the Louis Philippe style in Spain, and particularly in Catalonia.





Fig. 1—BALLOON HISTORY ON A TOILE DE JOUY (c. 1784)

Several different events in the early history of aeronautics are here depicted.
Owned by the Metropolitan Museum of Art.

Balloons on Old French Fabrics

By THOMAS BURRELL

MAN, above all other animals, is the conqueror of the elements. In his primitive days, he subdued fire, the proudest of nature's forces, and, ever since, fire has been man's house servant. He conquered water, long ago, and, long ago, made large vessels move across the face of the waters. The air alone remained unconquerable, and only supposed lunatics dreamed of flying. To enjoy the sen-

sations or impressions of flight, until very recently, men had to be content with the scanty, insufficient images of poetry.

But the modern world has changed all that. On June 5, 1783, a Frenchman, Joseph Michel Montgolfier, launched the first balloon in the history of the world. Montgolfier lived in the town of Annonay, in Auvergne. His father was

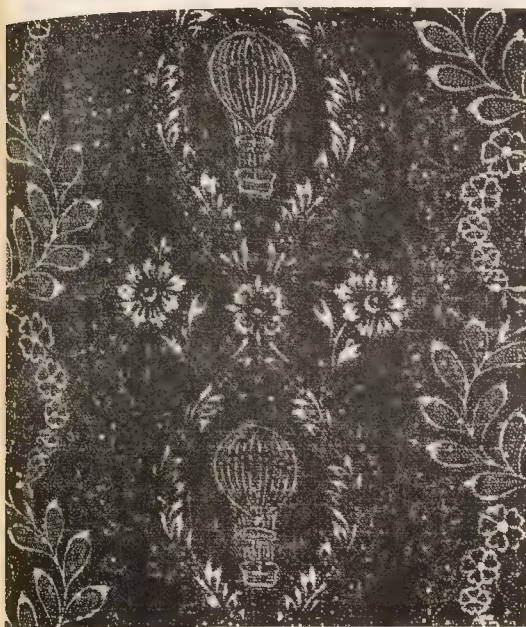


Fig. 2—BLUE DYED RESIST FABRIC (c. 1785)

The balloon represented is of the Charles type, with the basket suspended from a hoop.

Owned by the author.

a paper manufacturer, and Joseph, when he grew up, became director of his father's plant. Endowed with the natural curiosity which makes an inventor, Joseph noticed that his shirt, when hung above the fire to dry, formed an arch effect, like a sail, and tended to rise. This made him thoughtful, and, being in just the right business for indulging his playful scientific spirit, he inflated a paper bag above the fire, and then had the immense pleasure of seeing the bag rise and cling for several minutes to the ceiling.

For a time the young man entertained his friends with these "smoke bags," as he called them, and then, one day, he had the happy notion of trying his parlor tricks on the general public. He built a fire out of doors, inflated a large paper bag, and the queer device rose seven hundred feet above the heads of the astonished spectators.

Montgolfier and his brother made no delay. This was an event worth the world's attention, and they would attract it—from on high. On June 5, 1783, before the people of Annonay, they launched the first real balloon. This affair was constructed, not of paper like its predecessors, but of fine linen. It was very large, one hundred and five feet in circumference. Inflation was achieved by means of a fire made of chopped straw. The balloon rose six thousand feet in the air, and traveled one and one-half miles. The crowd cheered for hours with the mad abandon of children who have found a new plaything. News of the affair spread all over France. The Montgolfiers, Joseph and his brother Stephen, who had aided in the work, became national heroes, and Louis XVI summoned them to Paris.

Accordingly, the Montgolfiers went to Versailles, and, on September 19, 1783, performed for the king, the queen, and

the court. To do justice to royalty, the air vessel was elaborately decorated. The balloon was placed above a fire of chopped straw and inflated within eleven minutes, rose to a height of fifteen hundred feet, and, eight minutes later, landed safely in the wood of Vaucresson, two miles off. The balloon carried, suspended in a cage below, three passengers—a cock, a duck, and a sheep. The entire crew landed safely and unhurt, except for the unfortunate cock, whose right wing had been injured by an excited kick from the sheep before the ascent. The animals were then ceremoniously killed and inspected by physicians to see what effects the upper atmosphere might have had upon them; but nothing out of the ordinary was observed. One of the spectators at Versailles was Benjamin Franklin, a scientist as well as a statesman, who remarked, "This is only the beginning. This balloon is only the new born child." The subsequent history of aeronautics has quite justified this estimate of the situation.

The Montgolfier brothers had written their names on the skies of France. Louis XVI decorated Stephen Montgolfier, and granted Joseph a pension of forty thousand livres. The brothers became correspondents of the Academy of Sciences, where they read scientific reports on aerostatics. However, the amusing thing about this invention is that Joseph did not understand the theory of it himself. In his report, he explained that either the smoke or a vapor, rising from the fire, caused the balloon to ascend. But, as the proverbial schoolboy knows today, the heated and expanded air which filled the balloon was lighter than the outside atmosphere, and, as it rose, carried the balloon with it.

As ever, the small business fry of the day found the



Fig. 3—BALLOON PRINT (early nineteenth century)

Printed in dark red on a buff ground. Two men occupy the car.

waves of popular enthusiasm capable of floating their own enterprises. I daresay they sold something akin to hot dogs and soda water to the immense crowds that waited impatiently to behold this new phenomenon in the world's history. And the larger entrepreneurs kept pace with the times by designing balloons on prints, engravings, wallpaper, coat buttons, faïence, and toiles de Jouy — printed fabrics manufactured at the little town of Jouy near Versailles.*

The early conquest of the air, and its effect upon the populace may be reconstructed from these old fabrics, some examples of which are in the Metropolitan Museum of Art; others in the author's own collection. The Metropolitan Museum owns a very important toile (*Fig. 1*) that represents, at the top, centre, in very small figures, a scene at Versailles, in which members of the nobility are looking up at a balloon far above them.

To the left, on the toile, appear a few peasants with a child clinging to them, evidently as much concerned about the balloon above them as we are today about an aeroplane cutting capers over our heads; even more so, for these poor people, not having been forewarned, probably thought a new chapter was being added to the Bible.

On the same piece of toile, another signal event in the history of balloons has been recorded, and it gives the sophisticated modern reader some idea of how sensational the new invention appeared to the populace. I refer to the peasants who are pictured in the act of destroying the balloon. One is aiming a rifle at it, another is lifting a heavy stone to hurl at it, and a third is ripping it to pieces with his pitchfork. A famous French scientist, Barthélemy Faujas de Saint-Fond, in his book on these early balloon experiments, written in the year 1784, identifies this unfortunate balloon as that of the Robert brothers and J. A. C. Charles, one of the greatest physicists of France. Theirs was not a fire balloon like the Montgolfière. It was an air balloon, called the Charlière, after its inventor.

The important thing about this balloon was that it was inflated, not by "smoke," but by means of hydrogen gas. The inflation took place at the Place des Victoires in Paris. Hydrogen was obtained by the action of dilute sulphuric acid — 500 pounds of it — upon twice as many pounds of iron filings; and was introduced to the gas bag through leaden pipes. Bulletins were issued daily to advise the public of the progress of the inflation. The crowd of curiosity seekers became so tremendous that secretly, by night, the balloon had to be removed to the Champ de Mars.

At a signal from a cannon, the balloon made its ascent, August 27, 1783. It rose very rapidly to the height of three thousand feet. Hydrogen apparently provided just the means for navigating the air. Then suddenly, the clouds darkened, and a rainstorm checked the progress of the Charlière. But, according to the chronicler of these events, the crowd did not run for shelter. Thousands of well dressed spectators stood in the rain, and, drenched to the skin, did homage to the new plaything of science. After remaining in the air three quarters of an hour, the gas vessel fell in a field near Gonesse, fifteen miles from its starting point, where the terrified peasantry tore it to pieces.

Worthy of note on the toile is a youngster climbing a tree, either to obtain a better view of the balloon or because

of his fear of it; and a boy holding his nose to avoid the suffocating smell of the escaping gas. Below these occurs a very curious episode: a gentleman escorting a lady in the direction of a church. If this were an illustration for one of the happier chapters of a sweet-as-sugar novel, one could understand. But what it has to do with the early balloon events depicted on this rare old chintz is very mysterious. One wonders what J. B. Huet, the designer, had in mind when he played this curious prank.

The next great chapter in the history of the balloon, represented on this particular toile, is the first aerial ascent of human beings, Jean François Pilâtre de Rozier, a native of Metz, and his friend the Marquis d'Arlandes. The details of this awe-inspiring experience are found in the correspondence of the Marquis himself. The ascent took place in the Bois de Boulogne, from the garden of the Château de la Muette. De Rozier and his companion went up in a fire balloon and demonstrated that they could take their fuel and fire up with them and keep the balloon fires burning right in the air! (De Rozier had tested this method previously by himself in a captive balloon, one attached by ropes to the ground).

Louis XVI had intended to send up two criminals sentenced to death and to pardon them if they came down alive. But De Rozier insisted that it was his, and not, as he put it, "a vile criminal's privilege to be a martyr to the cause of science." The Marquis, in his letter to Faujas de Saint-Fond, says that he waved his handkerchief from the balloon to encourage the populace, lest they should be unduly frightened on his account. What naïve courage this pioneer of the air possessed!

According to the official report, this balloon, on November 21, 1783, with its little known but nevertheless immortal passengers, rose to a height of five hundred feet, passed over the Hôpital des Invalides at Paris, over L'École militaire, and descended beyond the Boulevards, a distance of about five miles. The trip lasted between twenty and twenty-five minutes.

Charles and Robert soon rivalled the feat of De Rozier and D'Arlandes. As usual, Charles had some original contributions to offer. He had the usual net thrown over the upper half of his hydrogen gas bag. From this net, however, Charles had suspended cords which led to a hoop; from this hoop in turn, the car was hung. Charles' balloon was twenty-seven feet in diameter. It rose two thousand feet, four times as high as De Rozier's, remained in the air two hours, or six times as long, and sailed twenty-seven miles, or more than five times as far as the vehicle of his renowned predecessor. It started from Paris and landed near the town of Nesle. This type of balloon became very popular. Its image was impressed upon buttons, four of which I myself picked up at Nancy.

After this, the balloon came into its own.

The *Flesselles*, a large balloon built in 1784, had a capacity of over half a million cubic feet, and carried seven passengers, including Charles and Montgolfier. It rose three thousand feet.

*See *ANTIQUES*, Vol. XI, p. 379.



Fig. 4—BALLOON PRINT (early nineteenth century)

Here the occupant of the car appears to be attempting to control the direction of his flight by means of an oar.

Then attempts were made to cross the English Channel. The first successful trip was accomplished by Jean Pierre Blanchard and Dr. J. Jeffries, an American physician, who started from Dover on January 7, 1785, and arrived safely in the forest of Guinnes. One third of the way over the intrepid aeronauts began to descend, and had to throw off even their clothing to sustain themselves in the air.

Later, in the same year, June 15, De Rozier attempted to combine the Charlière and Montgolfière by placing hydrogen-inflated and air-inflated bags, one on top of the other. The almost inevitable explosion occurred, and De Rozier's ingenious combination went up in flames. Thus the brave young navigator, the first to ascend in a balloon, was the first known man to meet his death in an air vessel.

Another rare document (Fig. 2), an old piece of blue-dyed resist material, carries a picture of a balloon of the Charles type, with the car suspended from a hoop. The date of the manufacture of this toile is about 1785. It is interesting because the type of balloon pictured has been preserved to the present day.

Here are also shown two pieces of nineteenth-century toile containing examples of balloons. One is buff color with the balloon printed in dark red (Fig. 3). It shows a car suspended in the Charles fashion; within it are observable two men wearing top hats. So many men took to the air in the nineteenth century — both in England and in France — that it is not possible to tell who these men are supposed to be.* The leading English aeronauts were Charles Green, who made hundreds of ascents, and invented the guide rope and the use of coal gas instead of hydrogen, and James Glaisher, the English scientist, who made twenty-eight ascents to study atmospheric conditions.

In the nineteenth century balloons were viewed optimistically by the military chiefs. Montgolfier had used balloons in aiding French noblemen to escape the wrath of

the French Revolution, a curious fact that seems somehow to have escaped historians of this national upheaval. In the American Civil War balloons were used by the Northern forces for the purposes of observation. In the Franco-Prussian War, when Paris was so thoroughly besieged by the Germans that communication with the rest of France was virtually cut off, a service of sixty-four balloons was instituted, only two of which were destroyed. The use of the dirigible balloon in the World War is known to everybody.

Another piece of nineteenth-century printed material (Fig. 4) displays a dull rose background with medallions, crudely outlined, the design traced in black. This shows a man flying in a balloon above a rigid line of spectators at the shore of a stream, while some fishermen, in the stream, cast their nets from boats — possibly a pictorial play on the respective use of nets, since the balloon has the Charles net thrown over it. The man in the balloon holds an oar, by means of which he is supposed to be guiding his craft. Robert invented this device, and claimed that, by its use, he obtained a deviation of twenty-two degrees against the wind. It was used by many aeronauts.

This was the great problem — how to steer the balloon and make it go where the navigator wished. The early flyers merely clambered into their craft and were obliged to travel wherever the wind took them. Even late in the nineteenth century, when balloons were covering hundreds of miles, Green, when setting out on a trip, carried passports for every country in Europe, not knowing where he would land.

The dirigible (a balloon that can be directed) and the Zeppelin were invented within the last thirty years to solve the perplexing problem of directed flight. It is now possible to sail in a balloon with a definite destination in view.

Much of the story of balloons can be suggested by these famous pieces of toiles, and corroborated by the writings of the aeronauts themselves. But the future is unpredictable.

*Thackeray, in his work entitled *The Four Georges*, has much to say of the English craze for ballooning. In the year 1802 it formed the chief topic of conversation.

Types of Wrought Iron Hardware Applicable to Early American Architectural Treatment, I

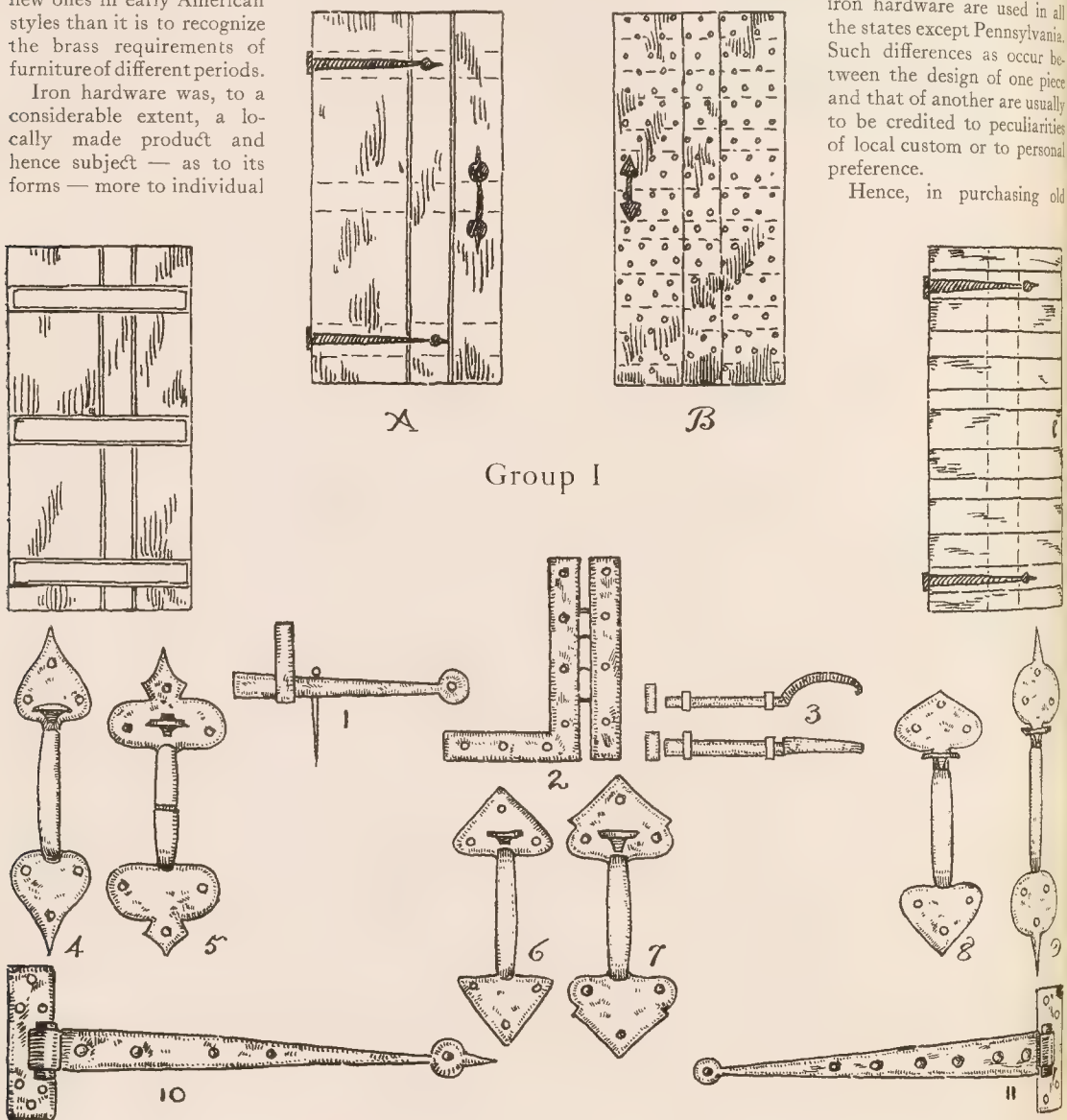
Drawings by Dorothy Miller Thormin

IT is far more difficult to state, with any degree of definiteness, precisely what types of iron hardware constitute correct usage in the reconstruction of old houses or the building of new ones in early American styles than it is to recognize the brass requirements of furniture of different periods.

Iron hardware was, to a considerable extent, a locally made product and hence subject — as to its forms — more to individual

caprice than to the demands of a pervasive fashion. We shall therefore find that, throughout the eighteenth century and into the nineteenth — in small communities — very similar types of iron hardware are used in all the states except Pennsylvania. Such differences as occur between the design of one piece and that of another are usually to be credited to peculiarities of local custom or to personal preference.

Hence, in purchasing old



hardware, or in selecting reproductions, considerable latitude for individual taste may be permitted. The chief consideration to bear in mind is that of maintaining a pleasing proportion between any architectural element and the hardware placed upon it. Latch handles too wide for the stiles on which they are placed, strap hinges that infringe on the area of panels, coarse ironware on highly conventional late doors—all are to be discovered in restored work, with sufficient frequency to justify a cautionary word. Care likewise should be exercised in purchasing reproductions to avoid the “arty” kinds, which are vulgarized to too obvious imitations of the “loving marks of the hammer.” Almost equally undesirable are those reproductions which are cursorily cut out of heavy strap iron without subsequent treatment of surfaces and refining of edges.

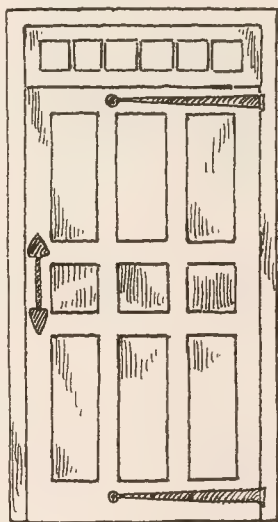
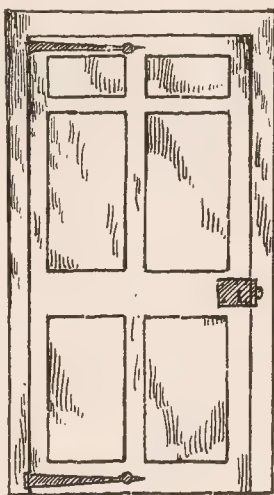
The two groups of illustrations offered this month show typical hardware for exterior doors and shutters. The simplest and earliest door types are those appearing in Group I, *A* and *B*. Door *A* is built of a single layer of

the thumb latch and secures the door on the inside.

Figure 2 shows the *H L* hinge, such as occurs in a great variety of sizes for all kinds of interior and exterior doors from early times until 1800 or after.

Figure 3 gives two views of a typical shutter bolt. For outside shutters, small strap hinges, such as appear in Group II, are appropriate. Their application is shown in Group *D*. The same plate shows, in Figures 1 and 2, the common form of holdback applied to the side of the house to keep shutters from flapping in the wind. Outside shutters were, however, a late development. Inside shutters appear in the late 1700's, but infrequently.

The doors pictured in Group II are exterior doors of fairly advanced eighteenth-century type. As the century developed, latches with knobs, such as that shown in Group *C* 3, came into use in the better houses. The latch box was usually of iron—sometimes of brass—and the knob, either round or oval, was of brass. The box was attached to the surface of the door instead of being mortised within the

*A**B*

Group II



3



4



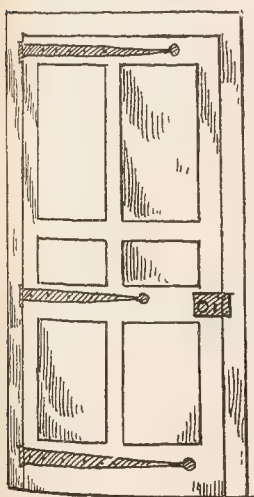
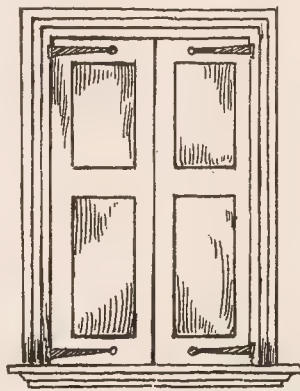
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sheathing, the boards being held together by battens. Door *B* is shown with its outer surfaces constructed of vertical sheathing studded with nails, while the inner surface is built of horizontal sheathing. Earliest doors of this kind frequently have an iron ring latch; but the thumb latch is not inappropriate.

Figure 1 pictures a drop bolt, such as accompanies

stile after the present manner. Sometimes a metal loop is substituted for a knob. Such latches are handsome and are an adornment to a good door.

The small latch of Group II 5 has an iron back plate and a brass knob. On light interior doors of late eighteenth-century types, they are appropriate and attractive.

*C**D*

Foreign Percussion Pepperboxes

By CHARLES WINTHROP SAWYER

PERCUSSION pepperboxes of foreign make sent for sale to the United States in the days before the gold rush found their chief, almost their only market, in the Southern states bordering the Atlantic and the Gulf. For this there were several reasons; and there was one notable exception.

In the first place, three of the New England States, and also New York, produced great numbers of pepperboxes and a choice of many varieties, which supplied, amply, the home market as well as the soldiers of the Mexican War and the Forty-niners who left for the West from the North East.

Further, American-made pepperboxes were, for the most part, all that a man could ask in that class of weapon. They were handsome, simple, and durable; and, as they were machine made, they were cheap. Inexpensiveness was, in those days, an asset of importance to a vender of firearms in the North, where the trend of the times was for a low retail price on all manufactured articles.

Abroad, Great Britain, France, and Belgium were the principal pepperbox producers. British arms-makers, slow to adopt duplicating machinery, were producing hand-made pepperboxes; that is, the parts were individually fitted and finished by hand. As that method was slow, it was expensive, and, in the North, British pepperboxes found no sale. But, in the South, conditions were different, and there the British makers had, also, the market practically to themselves, for the South was not a manufacturing region and produced no homemade pepperboxes. So the South bought foreign pepperboxes in great variety.

As to the one notable exception, that was the *Mariette*, made in France and Belgium. And as to why it was the exception — why that one foreign variety had extensive sale in the North — epoch as well as price affords the answer. Belgian iron was cheap, and Belgian wages were lower than British wages. And that applies, in almost full degree, also to France. A foreign *Mariette* sold, therefore, in the United States, at about the price of a homemade Allen, in spite of transportation costs and duty. This, however, was not the only reason. The *Mariette* was here before the Allen; almost seventeen years before. During that time it had few, if any, competitors. So by that much it had the start of American-made pepperboxes, and

Northerners bought it because, during those early years, there was no other choice in the type.

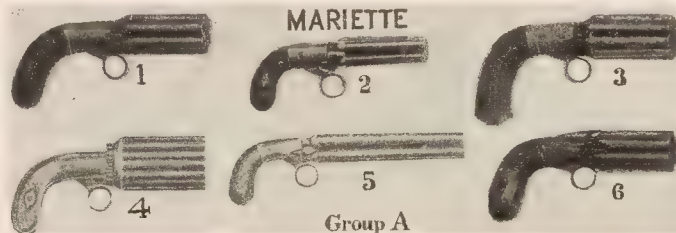
A *Mariette* pepperbox has two distinctive features by which a present-day collector may identify it, regardless of who made it: the barrels and the mechanism. Perhaps

here it should be said that *Mariette* was the inventor, and that he sublet to many gun-makers the right to manufacture and sell his invention. His design comprised two distinct features: one related to the barrels, the other to the mechanism. The barrels of a *Mariette* were separate barrels arranged in a cluster, any number of them from three to twenty-four, and each screwed to a standing breech which held them and contained their chambers and their nipples.

The mechanism for revolving the barrels acted directly upon the standing breech and, therefore, indirectly upon each individual barrel. It is doubtful if this part of *Mariette's* design, invariably used though it was, could have been included in his patent, for it was old even at that time. After *Mariette's* patent expired, many arms-makers, American as well as foreign, made use of the *Mariette* mechanism, but, almost without exception, they avoided separate barrels and bored them all in a single solid piece of metal.

The mechanism of a *Mariette* is often mentioned, at present, as hammerless. That, distinctly, is an error; there is a very capable hammer, but it is not conspicuous. It is almost hidden in the underside of the frame and, moreover, is overlapped by the ring trigger. The hammer is cocked very simply and effectively by a flexible spring-actuated clutch located on the upper edge of the ring trigger. When the trigger is in its forward position, the clutch engages a notch in the outer surface of the hammer. As the trigger is drawn rearward, the clutch continues to raise the hammer until it slips out of the notch; then the hammer acts to fire the barrel that, by another device, has been rotated opposite to it.

By barrels and mechanism, then, a *Mariette* henceforth may be identified, and may be catalogued as a *Mariette*, *lefauchaux pattern*, or a *Mariette*, *Francotte pattern with Horst's shield*, or a *Mariette by Irmaos of Rio Janeiro*, etc., etc. The very early *Mariettes* may be identified by their lack of partitions between the nipples; the late ones by



Group A — MARIETTE

1. Six-shot. Caliber .44. Length about 9". Marked *P. Lavault, Rio de Janeiro*. Barrels of 6-blade Damascus. Frame engraved. Vulcanite handle, molded and checkered.
2. Four-shot. Caliber .36. Length about 7 3/4". Marked *Laport Irmaos, Rio de Janeiro*. Barrels of stub-twist. Frame engraved. Handle like that of number 1.
3. Eight-shot. Caliber .31. Length about 9". Marked *F. Murgue à St. Etienne*. Barrels of chain-Damascus. Etched frame. Handle of walnut, carved.
4. Eighteen-shot. Caliber .31. Length about 8 3/4". Marked *G. Andros à Andros*. Barrels of wire-twist. Engraved frame. Ivory handles very unusual on a *Mariette*.
5. Four-shot. Caliber .50. Length about 11". Marked *Mariette Brevete*. Barrels of four-blade Damascus. Plain frame. Ebony handles, plain.
6. Nine-shot. Caliber .46. Length about 9". Marked *T. I. Hoist, Brevete*. Hoist's patent was for the cap-shield showing in the picture on top of the frame. Barrels alternately twist and Damascus. Frame both etched and engraved. Handle of black horn.

their large and peculiar partitions. See Numbers 2 and 5 in Group A.

The Mariette pepperbox was, in arms, a distinct innovation: not the pepperbox principle — that had received studious attention for generations. The application to the pepperbox of a novel and practical means for revolving and firing at high speed was the Mariette innovation. It held its own against all competitors during the life of the patent.

After the Mariette, the next foreign pepperbox to be made in great numbers because of large sales in America

was the Cooper. The Cooper was, in effect, a combination of an Allen cylinder with a Mariette mechanism, and extra to this was a selling price that was attractive in "The States". The British patent issued to Joseph Rook Cooper, of Birmingham, England, for this type of pepperbox was dated January 21, 1840. Cooper's pepperbox was well established in favor among the Southern States of America in ample time to share the rich harvest of the middle of the nineteenth century.

In Europe, as in the United States, the era of pepperbox design and manufacture in wide variety and great numbers followed the demand caused by the gold excitement which started in 1849. Before 1849, Europe produced only one type of pepperbox having extensive sales (the Mariette and the Cooper were of one type); and very small numbers, merely a few yearly, of such as are illustrated in Group C, by numbers 3 and 7.

But, in 1849, the demand in Europe for pistols leaped into commercial prominence; unborn notions of pistol design that had been latent in the minds of firearms-makers gifted with the capability to originate came to life. Much of the inventive enterprise of Continental Europe was lavished upon cartridge pepperboxes — pin-fire and rim-fire; but in Great Britain the inability of gold seekers to procure cartridges in the wilderness of the American West Coast was realized, and pepperbox designs were confined to percussion ignition. These last weapons came in quantities to America: the others — the cartridge ones — did not. To the period 1849 to 1855 belong the distinct types with fixed barrels and also the simple and thoroughly practical Budding. With these came to America a flood of the English regulation type illustrated by numbers 1, 2, and 3 of Group C.

To a major extent, the general market for pepperboxes in America shifted with the period. The coast cities of the Southern States still were buyers, taking principally the

expensive arms for household defence, like, for instance, number 6 in Group C, and the other slow-fire ones, like 4, 5, and 7 in C, and 1 and 2 in D. But the field of large sales for rapid firearms became the West Coast, and, in particular, San Francisco. The West Coast market was excellent — highly lucrative — for approximately six years: from 1849 to 1855.

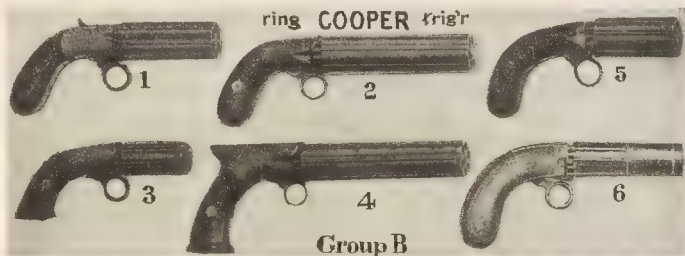
When the conditions passed which had been favorable to the marketing and the use of percussion pepperboxes, the business in these weapons and the use of them ceased

almost instantly. For a long period of years they remained ignored and even forgotten with the junk and the relics that littered attics and top shelves of closets. Only within the present century have they once more aroused wide interest, and now among a different class of men: not planters, pioneers, or gold-panners, but collectors.

Collectors at first found foreign percussion pepperboxes scattered liberally among dwellers around the three sides of the United States that

border on salt water. The pepperboxes found north of Baltimore were, with few exceptions, among the abundant relics taken or sent home by Northern soldiers as mementoes picked up on Civil War battlefields. Such relics, like the pepperboxes gathered from the Pacific Coast, were much the worse for wear. The value in them included sentiment, but was lacking so far as the artistic and the intrinsic were concerned. The fine specimens — unworn ones almost as good as new — were found in the South, and were such as formerly had been kept in the home for household protection.

Foreign percussion pepperboxes that are individual and desirable are, taken as a class, easy to differentiate from American types. They possess certain attributes which the American pepperbox lacks, or to which the American pepperbox offers alternatives. Lacking in the American pepperbox is such exquisite checkering as that on the handles of specimens number 6 in Group B, numbers 2, 3, 4, and 7 in Group C, and numbers 1 and 2 in Group D. This is so minute and so perfect that it seems beyond the skill of the human hand. No American pepperbox was checkered at all, so far as is known; and certainly not inlaid with silver in the intricate and beautiful patterns exemplified by 6 in Group D. On the other hand, the American makers used a wider range of handsome material for handle-grips. While the Continental makers confined themselves almost entirely to vulcanite and walnut, and



Group B — RING COOPER TRIG'R

All are marked J R Cooper, Patent. All are six-shot. Frame and handle variations, and size constitute their main variations.

1. This specimen has a sliding catch on top of the frame; to lock the cylinder in any desired position. Length about 9".
2. Length about 12". The frame is of an improved design, partially shielding the nipples.
3. Length about 7 1/4". For this size the handle is of odd shape. The cylinder at the muzzle is rounded — globular. That, too, is odd.
4. Length about 13". This type of handle — the saw handle — was rarely used on pepperboxes: it was designed for dueling pistols, as an aid to accurate aiming. A pepperbox not being a weapon of precision, a saw-handle pepperbox seems an anomaly.
5. The frame of this specimen is hardly more than the skeleton of a frame, and permits the handle to go forward almost to the breech.
6. In addition to having a frame like that of number 5, this specimen has a cylinder of uncommon, and pleasing, exterior: the forward half, plain, has an inlaid silver band around it near the muzzle; the rear half is paneled.

the British makers to walnut; the Americans used, besides selected varieties of beautiful woods, ivory, tortoise-shell, and mother-of-pearl.

Those foreign pepperboxes which have groups of individual barrels also are distinct, in that respect, from American ones. Each barrel has a beauty of its own, a charm, due to the flowing, weaving lines, curving on, in, and around it. Tordu and Damascus pistol barrels never were made in this country; their secrets of fabrication were discovered abroad and remained there.

In craftsmanship; that is, in form, grace, quality of surfacing, and accuracy of joining, and in pleasing coloration, there is little choice between the best of the foreign and the best of the American percussion pepperboxes. But in the application of color—perhaps it would be more exact to say in the kind of colors used—there is a wide difference.

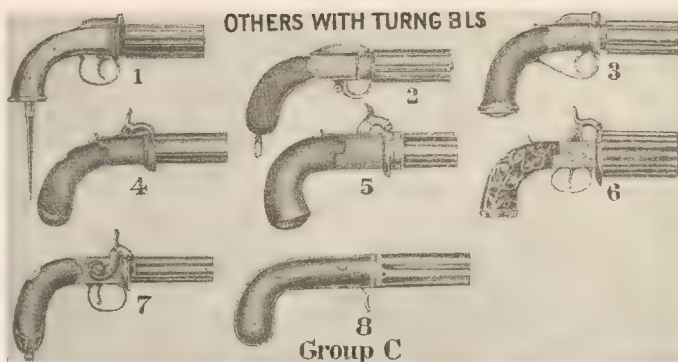
A pepperbox naturally divides into three components: cylinder or barrel, frame, and handle. Each has its adjuncts; such as sights, hammer, trigger, catch-head, escutcheon, cap-box, sling ring, etc. The color problem is to treat each in such tones and shades that all together make a unit which is harmonious and pleasing.

The Belgians and the French usually attempted a treatment which, while full of minor color-keys, yet gave a monochrome effect—silvery black-and-

white. The wavy-surfaced barrels were in white and neutral dark; the frame was casehardened to uniform silver-gray, having a lustreless but very smooth surface; the handle-grips were of a neutral dark tint; and the adjuncts either gray or polished bright. The minor color-keys showed in the zones between high lights and shades on rounded surfaces.

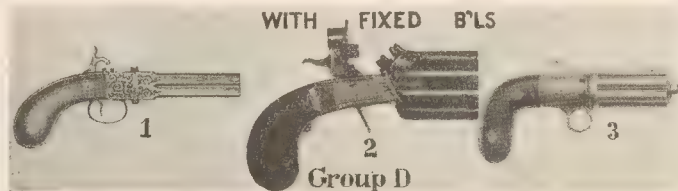
The British used color lavishly, and, generally, in excellent taste. On metal, their color effects depended, almost without exception, upon their facility in the use of a special kind of mottled casehardening. As a rule, one variety of this process was used upon the cylinder and a slight variant of it upon the frame: on each the background was greenish-gray. Upon the cylinder, the background was speckled lavishly with clearly defined irregular spots of blue, blue-green, green, brown, red-brown, yellow, yellow-brown, and tawny yellow. Upon the frame, the greenish-gray background was softly blurred with large blended areas of a few of these colors. The wood of the handle usually was stained, after checkering, with either burnt umber or Van Dyck brown. The adjuncts varied.

The Continental and British color treatments were quite different from the American three-tone effects. Of themselves they identify the foreign percussion pepperbox.



Group C—OTHERS WITH TURNING BARRELS

1. All metal. Handle and frame in one piece, of German silver, engraved. Double action. Four-inch dagger which can be sheathed in the frame. Marked *W. Pritchard & Son*, and Birmingham proof marks. Length, 7½". Eight-shot. Caliber .31.
2. Note the folding trigger, the shape of the hammer, the graceful but sinister shape of the pistol and its resemblance to a snake's head. An eminently practical design, free of ordinary excrescences, particularly suited to the needs of the dweller in dangerous places. Six-shot. Only the caliber .31 can be adversely criticised: it should be larger. Marked *J. R. Cooper*.
3. Knobby handle, odd form of trigger guard. Four-shot. Caliber .50. Marked *E. T. Baker*, 88 Fleet St., London. These three specimens cover the known varieties of this type of English double-action pepperbox. Variants occur in the size and shape, but they do not change the type. This is called "The Usual English Type".
4. Single action, center hammer, folding—hidden—trigger, barrels revolved by cocking. The sliding safety on top of the frame locks the hammer at half cock. Four-shot. Caliber .44. Length 7¾". Marked *S. Nock*, London.
5. Single action, center hammer, folding trigger, barrels to be turned by hand. Safety catch like that of number 4. Length about 8". Caliber .36. Marked *Lewis & Tones*, London. Unlike the English pepperboxes, which have just been described as having the barrels all bored in a solid piece of metal, this one has separate barrels that unscrew for loading. An exception that proves the rule.
6. Single action, center hammer, barrels to be turned by hand, the ordinary trigger and trigger guard. Eighteen-shot. The six barrels of the inner ring are caliber .44; the twelve surrounding ones are caliber .36: all are bored in one cylinder. Six nipples, each communicating with three barrels—one inner and two outer. A very beautifully ornamented weapon and a very expensive one. No good for the wilderness but very good in the home. Marked *Joseph Manton*, London. One of a pair, alike, numbered 1 and 2.
7. Single action, hand-turning, three-shot, side hammer. Marked *Richards*, London. Ramrod removable, screwed into handle at butt.
8. The *Budding*. Single action, five-shot, barrels bored in brass. Ingenious, simple mechanism. The trigger, attached to a bolt operated by a spiral spring, is, therefore, also a part of the internal hammer. Cocking is effected by drawing the trigger rearward until it slips into a notch in the right side of the slide. Firing is effected by releasing the trigger by pressing it to the left. Marked *Budding*, Maker. Unique, and, therefore, worthy a name of its own.



Group D—WITH FIXED BARRELS

1. Single action, center hammer, fixed barrels, five-shot (one in the center of four). Only one nipple, and all barrels go at once. Breech loading: the barrels turn down on a hinge below and at the front of the chamber. No marks; unknown: who can name it?
2. *Rigby*. Fixed barrels, six-shot, firing singly. The nipples for the six barrels are set in a circle. The striker has a revolvable disc which carries a striker set near the edge on the under side. Revolving the disc, by hand, causes the striker to reach each nipple in its turn. The disc is directed—or held—by a snap-stop. Marked *W & F Rigby*, Dublin. Unique and namable. Other *Rigbys* of this type, were entirely in metal, and in barrels from three to ten.
3. *Comblain*. Fixed barrels, six-shot, firing single, double action, internal revolving hammer. Marked *D. J. Comblain*, Brevete. Unique and practical.

Book Notes

The Collecting of Early American Poetry

By GEORGE H. SARGENT

THE roots of American poetry lie far beneath the surface, and the collector who aims to secure the first metrical productions of the early American press will have to dig well down toward the bottom of a deep purse before he will bring the rarest of them to light.

To begin at the beginning, there is the famous *Bay Psalm Book*, though any critic of modern literature would hesitate to call this real poetry, despite its attempts at rhyme. This is, however, an *introuvable*, and, if a copy drops into the collector's lap, it will be one of those miracles for which he may fervently thank heaven. Nor need the collector of early items spend much time upon the so-called poetry of the early nineteenth century. When the group which includes Lowell, Longfellow, Whittier, Emerson, and other contemporaries is reached, another class of collectors becomes involved, and we enter upon an era whose first editions are much easier to find than are those of the early days of printing in the Colonies.

What may be considered the earliest poetical production in what is now the United States is Philip Pain's *Daily Meditations, or Quotidian Preparations for, and Considerations of Death and Eternity, begun July 19, 1666*. Here is a book about as scarce as the *Bay Psalm Book*. The only copy which has appeared for sale in a generation at least, is that which was purchased by Dr. A. S. W. Rosenbach at the Christie-Miller sale at Sotheby's in London, March 15, 1923. Dr. Rosenbach secured this versified trifle in small octavo with a woodcut border on title, and unbound, for fifty-one pounds. It bore the imprint "Cambridge, Marmaduke Johnson, 1668". Apparently Dr. Rosenbach was the only one who identified this Cambridge as Cambridge, Massachusetts, and the printer as the one who worked with John Eliot in getting out the *Indian Bible*, and who, though ordered out of Massachusetts, still hung around and did odd jobs of printing for himself or for Samuel Green.

At any rate, the other bidders at the sale let this first specimen of New England verse slip through their fingers, and gave Dr. Rosenbach a bargain — the American Napoleon of booksellers having been prepared to pay a hundred times fifty-one pounds if necessary.

* * *

The collector of the earliest American poetry will not find a New England Gower or a Chaucer among his gatherings. There are no metrical romances, no joyous songs and sonnets among the known productions of our early press. The poetry of the Colonists was uniformly lugubrious. Visions of a heaven which might have delighted the enraptured Christian soul and evoked a religious ecstasy were obscured by a steady contemplation of the flames of a very visible and ever-present hell. An occasional "elegaic poem" naturally omitted mention of the imminent and terrifying Last Judgment, but its note was dutifully tearful. Can you imagine Richard Mather, Thomas Welde, and John Eliot, instead of compiling a metrical version of the Psalms, engaged in writing that oldest of English songs, beginning *Sumer is Icumen in*?

Nevertheless, early New England may boast one writer who produced *Seuerall Poems Compiled with a great variety of Wit and Learning, full of Delights*. This was Anne Bradstreet, wife of the Colonial governor of Massachusetts, with whom she came to this country in 1630. In 1650 the first edition of her poems was published in London, with the title *The Tenth Muse lately sprung up in America*. The second edition (1678) was posthumously printed in Boston by John Foster, Boston's first printer. This book, for a long time, was considered the first volume of poems produced in this country. There are poems to the memory of the

good lady's father, her mother, her three children, ending with *A Funeral Eulogy* upon Anne Bradstreet herself, who died in 1672. The first Boston edition, with only a part of these poems, appeared in 1675.

It was not until the end of the seventeenth century, however, that poetry became a "best seller". Michael Wigglesworth, who was graduated from Harvard College in 1651, was the earliest Harvard poet to write a long poem with any pretension to literary merit. This was *The Day of Doom, or A Poetical Description of The Great and Last Judgment*. The first edition, published in 1662, consisted of eighteen hundred copies, all of which were sold within a year. Only one copy of this work — and that imperfect — is known to be in existence. This is also the case with the second edition, published in 1666.

Of the third edition, published about 1673, and the fourth edition, issued about ten years later, no copies are known. The fifth edition, of 1701, printed by B. Green, in Boston, is the earliest of which a perfect copy is known. Many later editions followed, up to 1777, all of which are valuable, if in perfect and complete copies. The book was also reprinted several times in England.

The character of the verse may be inferred from stanzas 180 and 181, which discuss the doom of those who die in infancy:

You sinners are, and such a share as sinners may expect
Such shall you have; for I do save none but my own Elect.
Yet to compare your sin with theirs who lived a longer time,
I do confess yours is much less, though every sin's a crime.

A crime it is therefore in bliss you may not hope to dwell
But unto you I shall allow the easiest room in Hell.

The glorious King thus answering, they cease, and plead no longer;
Their consciences must needs confess His Reasons are the stronger.

The collector will find little American poetry in the first half of the eighteenth century to interest him, although such poems as appeared show a gradual weaning from the theological to the didactic or satirical. These early poetical pamphlets, however, are generally prized rather as specimens of printing than for their readable qualities. Whatever verse appears, therefore, with a date prior to the Revolution, is generally worthy of preservation.

Philip Freneau, a New Yorker by birth and a Huguenot by descent, was untrammelled by any Puritan tradition of poetry, and appears to be the first American poet to attain the distinction of writing readable verse. Freneau has reached the dignity of a bibliography, and copies of his political burlesques of the War for Independence are much sought by collectors.

John Trumbull's *McFingal* (1782), a satirical poem after the style of Butler's *Hudibras*, is another book which went through editions enough to give the collector of today some trouble, for which he will be repaid when he secures them all. Joel Barlow, of *The Hasty Pudding* fame, is sought for his earlier *Vision of Columbus* (1787), which was later expanded into *The Columbiad*, of which there are several editions, all good enough to engage the attention of the collector. Francis Hopkinson and Robert Treat Paine, Jr. were other versifiers whose works are sought. But all the poetry of the time was constructed after English models, including even those effusions in which the tail of the British lion was vigorously twisted.

It is perfectly safe to tell the collector to gather anything he can find in American poetry prior to the year 1700, and to pause before he rejects anything in verse that appeared before the year 1800. It is unnecessary to say anything about the poetry of the nineteenth century, for that, as has been remarked, constitutes a separate class. Much of the early product may be found inconsequential in its contents, but it all contributes to a knowledge of the growth of American literature. A good deal of it exists in only a few copies, its very feebleness having contributed to its early destruction.

Volumes of this early poetry are becoming each day scarcer.

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The influences which make a volume of Pain's *Daily Meditations* worth, perhaps, twenty-five thousand dollars, as the first book of verse printed in the Colonies, also serve to make some ephemeral "elegaic poem" on a forgotten Puritan divine a valuable piece of Americana. When a copy of either one is discovered, it is likely to pass into a public institution or into the hands of some private collector who, at his death, will leave his treasures to a library from which they will never come out. The collector may not be interested in religious polemics, orthodox or unorthodox, but, in the case of our American incunabula, "a book's a book, although there's nothing in't".

Shop Talk

By BONDOME

LAST month I had something to say about the difference between collecting antiques of value from the standpoint of a critical connoisseurship and collecting semi-antiques of no great value for the sake of so arranging them in the home as to achieve some measure of decorative novelty. There are in America plenty of connoisseurs of antiques; but there are, without doubt, far more seekers after novelty, whether old or modern.

For the delectation of the latter, numerous manufacturing concerns at home and abroad are kept busy night and day turning out all kinds of new and startling household gimcracks. The drawback to the use of such articles lies, however, in the fact that, no sooner are they spawned, than, by the very force of their numerosity, they become more or less commonplace. The moment that every shop in every city in the universe begins to display them, their allure of novelty departs almost overnight, and they become merely banal and tawdry delights for that section of citizenry which the admirable Mencken delights to characterize as the "booboisie."

To semi-antiques, perhaps, a similar objection may be urged. Yet it is not so immediately and obviously valid. In the first place, articles of home use of a vintage of even half a century ago can hardly have survived in sufficient quantity to inundate the market to the point of visual repletion. Whether beautiful or ugly, their claim to novelty will be based not upon startling color or weird distortion of form, but upon a measure of rarity. The strictly modern novelty, furthermore, exerts its appeal chiefly as an exemplification of its maker's ingenuity. The semi-antique, though probably a perfectly standard article in its day, may often, in late survival, challenge the ingenuity of its purchaser. And, of course, there is more amusement in exercising one's own originality than in taking over the ready-made evidence of some other person's capacity in that direction.

Semi-antiques, therefore, often possess a certain amount of decorative novelty value — small at first, as their possibilities are realized by the inventive few; then increasing, as the revelation of new uses extends through widening circles of buyers. After a little time — in the case of certain things which quickly catch the popular fancy — a fad may develop such proportions as virtually to strip the market and to force prices to undue heights. When such a consummation is reached, the fad is usually about ready to collapse.

And what of it? Nothing very much: except that a great many persons who do not think very soundly have a way of mistaking the deflation of what should be recognized as an obviously temporary fad for a general lapse of public interest in true antiques. By the same sign, such persons are liable, on all occasions, to confuse the essentially ephemeral — because purely decorative — or novelty values of semi-antiques with the permanent — though occasionally fluctuating — values of

the veritable rarities of early craftsmanship. If they find themselves by accident possessed of some middle-aged item of immediate esteem, they are quite likely to overestimate its worth, to decline to sell it when the demand is strong, and then, too late, to seek a market which has mysteriously disappeared.

In London two years ago, I am told, there was a great run on objects made of papier-mâché, dating from the 1840's and 50's. Papier-mâché has its merits, to be sure, but a little of it goes a long way. The fad for it has long since passed its zenith. Godey prints brought good prices in this country until people grew weary of observing endless processions of furbelowed dames forever revolving about the lampshades of the family. Where, again, are the multitudinous glass setting hens of yesteryear? The craze for colored glass for table use has of late been shifting somewhat from vaseline yellow and infantile blue to glass that is semi-opaque white or black. For this the decorators are responsible. How long the black and white interest will endure, none can tell.

And here are some of the other new fancies among middle-aged antiques, as they are recited to me by a correspondent who is rather in the thick of recent revivals.

Old flatirons are used for bookends. The flat surface, handle, and weight make satisfactory bookholders for stretcher or tavern tables. Along with these go the flatiron rests for flower jars. The tracery of these rests is often interesting as it occasionally shows historical figures. Such rests are also used for paper weights.

Wastebaskets that were once old fire brigade buckets bring good prices. Big old-fashioned bonnet boxes are interesting but fragile waste paper receptacles. For my own part, I incline to believe that old bonnet boxes which are beginning to break at the joints are better straightened out and used as decorative wall panels. Framed or bound with passe partout tape, these box panels offer both character and pleasing color.

Deep sauce dishes in sets of four are sold for bridge tables. Amber, blue, and green glass in leaf design or with fluted edge are sought by decorators.

A string of old sleighbells may now hang in the hall in place of the once loved Chinese gong. When buying, try out the strings. Their pitch and melody admit wide choice.

This is Bennington year. The big and little Norton jugs are being made into lamps, the churns into cane jars. Taste and discretion, however, should join hands in the choice of a lampshade for this ware. Few things are more important in decorating a room than the lamp; and it is advisable that the character and texture of the base should find correspondence in the material and design of the shade.

Not long since, so-called *overlay* lamps were viewed with doubt. Now some have discovered in them a special charm. Such lamps frequently have a metal support. The barrel is of colored glass upon which a coating of white glass has been applied, or of white glass coated with color. By a process of cutting through this superimposed overlay, the pattern in white or colored glass is revealed. In some cases the overlay occurs only in applied streaks and whorls. Whatever the method of their making, overlay lamps possess the universal desideratum of bright and varied tints. Hence their present popularity.

Even the little red schoolhouse accessories are now sought. Maps with pictures of the Presidents around the edge are finding a market. It is easy to tell the date of the map by its latest presidential effigy. The unhygienic slates of old, the ink bottles, footstools, spelling books, and the big school settees are likewise collected. But what is done with them, I am sure I do not know.

Tomorrow someone will discover other novelties among the tools and playthings of a generation past, and will bend pro-

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saic gear to utilizations whereof its makers never dreamed. For many persons such conversion of semi-antiques adds much to the joy of life. There is no good reason for viewing the habit with the contempt to which, in some quarters, it is subjected. The chief ground for criticism which it really affords is that, as already pointed out, it tends to confuse issues in collecting; that it too often results in substituting admiration of a fashion for genuine appreciation of rarity or excellence; and that, in so doing, it sometimes disastrously muddles popular conceptions of value. That may seem a rather severe indictment. Perhaps it is; yet it does not imply a demand for a sentence of death, or even for banishment. The application of a reasonable restraint will suffice.

Current Books

Any book reviewed or mentioned in ANTIQUES may be purchased through this magazine

Address the Book Department

SPANISH ART. Burlington Magazine Monograph II. New York, E. Weyhe, 1927. 123 pages; 128 plates. Price \$15.

MUCH attention, of late, has been centered upon Spanish antiquities of one kind and another. Great collections of textiles, of paintings, of furniture, and of wood carvings, gathered up who knows how or precisely where on the Iberian peninsula, have been sold at public auction in New York and elsewhere, and, thus dispersed, have gone in innumerable different directions to enrich private houses and public museums.

Yet it may be doubted that many of the purchasers of these things understood the full historical and artistic significance of their acquisitions, or were able to visualize in any considerable degree the environment whence these things came. The arts of Spain, in short, have in them an intrinsic power of strong appeal even to those persons who are largely incapable of supporting instinctive appreciation by processes of informed critical judgment.

Indeed, hitherto, even the flimsiest basis for critical judgment has been difficult for the American, at least, to acquire. Spain itself offers little of the ease of travel provided by other countries. Its centres of greatest interest are widely scattered; some are only with difficulty accessible. So, direct acquaintance is lacking. Lacking, too, has been any general treatise on Spanish art which might serve, at one and the same time, to present a broad view of the subject and to point out ways of approach to more intensive consideration of its special aspects.

This lack the book under consideration aims, in large measure, to supply. And since the ability to accomplish this end seemed to be beyond the generalizing powers of any single individual, the work has been carried out in the form of a symposium — a group of essays, each by a specialist in some field of art, and each dealing with some one important phase of the subject.

There are, in all, seven main divisions of the book: Architecture by Royall Tyler; Painting, of which a chronological discussion is supplied by H. Isherwood Kay, following a general consideration of Spanish picture making as a revelation of the Spanish temper, by Sir Charles Holmes; Sculpture, by Geoffrey Webb; Textiles, by A. F. Kendrick; Ceramics and Glass, in which a consideration of Hispano-Moresque Pottery has been prepared by A. Van de Put, while that of Renaissance and Modern Pottery and of Glass has been allotted to Bernard Rackham; Woodwork, wherein are included some aspects of furniture, by Bernard Bevan; and, lastly, Metalwork, by Pedro M. de Artinano. An extended bibliography, and a map, calculated to aid in solving the mysteries of Spanish geography and topography, are added. A careful index facilitates ready reference to specific topics.

In giving consideration to such a book as this, the fact must constantly be borne in mind that the work constitutes only a conspectus, not an encyclopædic treatise. Each essay, therefore, must combine concentration of facts with a good deal of selective

generalization. Decades must be bridged in a page, and widely scattered places must be hedged together within the compass of a single paragraph. This calls, on the reader's part, for close reading and for constant reference to the illustrations. These latter are, however, well arranged by classes, each class conveniently grouped at the close of its appropriate essay — and, as they are of good size and well reproduced, they serve as an invaluable accompaniment to the text.

How great a boon this book is likely to prove to the English amateur of Spanish art, whose library references must be confined to works in English, should become apparent after a brief examination of the bibliography — a list bristling with titles mainly in Spanish, German, and French. Here, then, is an English treatise virtually unique and uncommonly well done. It deserves the wide acceptance which no doubt it will receive.

HAWKERS AND WALKERS IN EARLY AMERICA. By Richardson Wright. Philadelphia, J. B. Lippincott Company, 1927. 315 pages; 68 illustrations. Price \$4.50.

FOR many years the unregenerate licked their chops over the absurd "Blue Laws" of Connecticut, only to learn at last, to their chagrin, that the worst of them had been deliberately invented by a godless modern author. As if that were not enough, Mr. Wright, in the book before us, asserts that the legend that Connecticut is the land of wooden nutmegs has no basis in proved fact; it rests upon no sturdier foundation than does the story of George Washington and the cherry tree. Nevertheless, the examples of the duplicity of early American peddlers cited in some of the author's most entertaining passages leave us with a suspicion that, if Connecticut hawkers did not sell wooden nutmegs, it was simply that the idea did not occur to them. Square dealing was not one of their weaknesses. Yet to these peddlers we can trace the source of many of our present flourishing industries. Trenton's great potteries, Danbury's hat factories, Thomaston's clock works all began in a small way by selling the output of one or two shops to peddlers, the precursors of the commercial drummers who came in with the railway age. Mr. Wright's book embraces accounts of most of the early itinerant vocations, even to that of the evangelists who used to travel up and down the country holding "protracted meetings." But old-time religion, like old-time peddling and tinkering and one-ring circuses, has pretty well succumbed to the spirit of "big business." To many readers, this book will picture a world as strange as one without the telephone, the automobile or the moving picture. To those old enough to recall the passing of the last of the scissors grinders, the last chimney sweep, and the last umbrella mender, it will bring back a picturesque period in our national life, when it was supposed that only the most favored characters in the Arabian Nights might ever enjoy the miracles of convenient communication which everybody now accepts as a matter of course.

THE PRACTICAL BOOK OF AMERICAN ANTIQUES. By Harold Donaldson Eberlein and Abbot McClure. Philadelphia and London, J. B. Lippincott Company, 1927. 390 + iv pages, 127 illustrations. Price \$9.50.

THIS is an old book — *Early American Arts and Crafts* — rechristened and sent forth, if not quite in a new dress, yet with such supplementary furbelows and flounces by way of additional chapters as materially to lengthen the old. A book of this kind, which concerns itself with virtually all forms of American antiques outside the realm of furniture, is a necessary addition to every collector's library. Absolute completeness, of course, such a work cannot have. Its treatment of no single topic can hope to be other than superficial and, in places, open to question. The test of its quality will, therefore, be the extent to which it actually succeeds in supplying first aid to the collector.

Judged from this standpoint, Messrs. Eberlein's and McClure's volume must be accorded a highly favorable judgment. The New Englander — educated to believe that early arts and crafts were practised exclusively in his own section of the country — will perhaps be pained at the emphasis placed on early Pennsylvania products; but a little pain of this sort will do no harm; it is of the growing variety.

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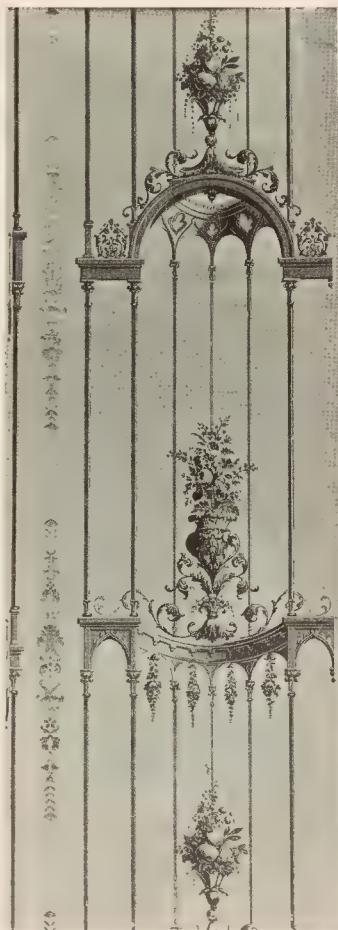
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Supplementary material in the present volume consists partly of a chapter on Sandwich and other pressed glass, written by Lenore Wheeler Williams, and illustrated with examples of both pressed and contact-molded glass, all of it impartially designated as *pressed* — an unfortunate error in this period of collecting.

A chapter on hooked rugs attempts to show a progressive development in the design types of these home-grown carpetings. That any such development actually occurred may seriously be doubted; equally to be doubted is the statement that "hooked rugs were made virtually from the beginning of colonization." In fact, without clear proof to support it, such a statement is dangerously misleading. If the turkey work rugs of an early day were actually used for floor coverings in the American colonies, they may have been the forerunners of the later hooked affairs. But how turkey work was done "by a needle — and not by means of a hook" calls for explanation.

In short, the chapters on glass and on floor coverings might perfectly well have been omitted. The supplementary material in the way of extended lists of pewterers and silversmiths — otherwise most difficult of access — will, however, be found extremely helpful.

HOW TO IDENTIFY ORIENTAL RUGS. By Effrida and A. T. Wolfe. New York: Harper & Brothers, 1927. 49 pages + XLV plates. Price \$5.00.

THIS is a sensible, well arranged, and useful book for the amateur who wishes quick and ready guidance to an understanding of the main types of Oriental rug patterns, but who does not care to concern himself with different methods of knotting or with an infinitude of minute variations in design. Most persons would like to know from what part of Asia their rugs may have come. They would, for example, be glad to gain some comprehension of the difference between the products of Persia and those of eastern Turkey. To this vast majority of rug buyers *How to Identify Oriental Rugs* will come as a true friend in need. They will find its 46 pages of text and its 45 illustrative plates — one of them presenting two entirely adequate maps — quite sufficient for their needs. If, when they have absorbed so much information, they are still hungry for more, there are numberless more detailed treatises, which they may approach with a confidence born of safe preliminary grounding in the subject.

THE PRACTICAL DECORATION OF FURNITURE. By H. P. Shapland. Three volumes: Volume I, Veneering, Inlay and Marqueterie, Painting and Gilding — 44 + xv pages, XLVIII plates; Volume II, Moulding, Pierced Work, Turned Work, Twisting, Carving — 37 + xvii pages, XLVIII plates; Volume III, Applied Metal Work, Covering with Leather and Textiles, Lacquering, and Miscellaneous Decoration — 15 + xiv pages, XLVIII plates. New York: Payson and Clarke, Ltd., 1926 and 1927. Price \$5.00 each.

THE first volume of this excellent series has already been reviewed in *ANTIQUES*.* The second and third volumes fulfil the promise of the first. They should prove useful because, instead of discussing furniture design solely from the standpoint of its sequence of historic development, they treat it primarily from the standpoint of fundamental decorative handling. Carving, turnings, inlay, the application of moldings and metal work, the use of paints and lacquers, surfacing with leathers and textiles, piercing with various fretted patterns are devices common to the furniture of all times. The manner and extent of their use will vary, of course, with the demands of the style in vogue in any given place at any given period. Yet if the use is successful, it will always be discovered to accord with well established basic principles of design.

Mr. Shapland approaches his subject from both the philosophical and the technical points of view. He presents first his thesis as to the reason for the adoption of a certain decorative method; then shows the method in the various phases of its application. His illustrations — exceptionally well chosen and well reproduced — cover a wide range both of periods and of nationalities.

The three volumes of *The Practical Decoration of Furniture* are recommended particularly to the attention of designers who

**ANTIQUES*, Vol. XI, p. 394.

are working either in the field of period production or in the more perilous domain of new inventions. For one thing, a careful study of these pages might serve to prevent the further perpetration of abominations in the way of so-called Gothic furniture such as encumber half the academic libraries of the land. For another, it might inculcate some understanding of those inherent proprieties in design, the usual disregard of which is responsible for the innumerable wretched and catch-penny distortions which parade as novelties.

MAECENAS. An International Guide to Collections, Collectors, and Dealers in Art and Antiquities. Berlin, Dr. Joachim Stern Verlag, 1927. 594 pages. Price \$20.00.

A GERMAN publication with a preface in five different languages, this monumental volume endeavors to tabulate, for every European and American city, the names, first, of museums and other public collections; second, of private collectors; and, lastly, of dealers in art and antiquities. In all, some 50,000 names and addresses are listed; and whenever possible, in the case of private collectors, a notation as to personal predilections in collecting is likewise given.

A work of this kind, which covers most of the collecting world, is bound to develop errors, both of omission and of commission. There are, of course, more than 50,000 collectors and dealers of one kind and another scattered throughout the two hemispheres. The compilation of information, further, whose supplying has been subjected to the linguistic tricks of many different languages would inevitably involve misreadings. The Boston *Bookshop for Boys and Girls*, for example, is printed as the *Bookshop for Boys and Sires*; the *Tremont Building* appears, in one case at least, as the *Trenwort Building*.

Such errors, however, are in general sufficiently self-evident to convey their own correction. They do not seriously impair the value of the book as a reference work in an important field. Travelers and students will find *Maecenas* useful in determining the nature and location of public exhibitions in various cities both at home and abroad; for, in this respect, the volume appears to be extremely complete and reliable. The directory of dealers should prove a boon to collecting tourists; while the table of private collectors gives promise of helpfulness to dealers in their task of compiling address lists.

It should, perhaps, be added that while the names and addresses provided are classified by countries and by cities, the universal Roman type is used throughout, and that no intelligent person will encounter any linguistic difficulties in deciphering either entitlements or locations.

RECEIVED FOR REVIEW FURNITURE

OLD FRENCH FURNITURE AND ITS SURROUNDINGS (1610-1815). By Éliisa Maillard. London, William Heinemann Ltd., 1925. Price £1. 3. 4. (The American edition of this volume was reviewed in *ANTIQUES*, Volume X, page 475.)

MISCELLANEOUS

ANTIQUES AND THEIR HISTORY. By L. J. Buckley, Binghamton, New York, 1927. Privately printed. Price \$15.00.

Lectures and Exhibits

The Metropolitan Museum, New York, offers two interesting exhibitions for the current month:

Beginning October 18: American Exteriors — comprising architectural details, such as latches and door knockers. Gallery D 6.

Through October: White embroideries of the nineteenth century, including costumes. Gallery H 19.

* * *

Appropos of the effort in this country to perfect museum administration, it is interesting to note that a Royal Commission of Museums and Galleries has been appointed in Great Britain to enquire into the legal position, organization, and administration of the national collections housed in London and Edinburgh.



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A Small Mahogany Queen Anne Desk,
seven secret drawers, 32 inches,
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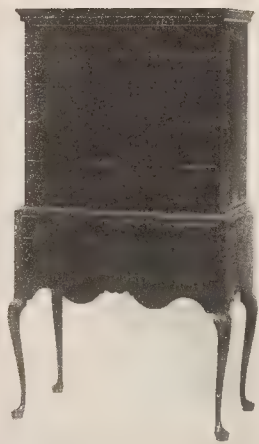
A Small Sheraton Sideboard, inlaid,
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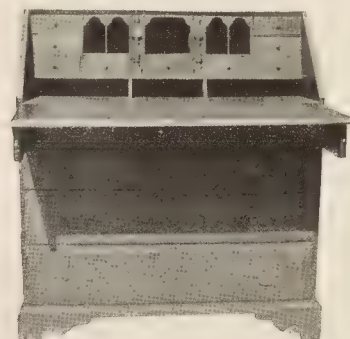


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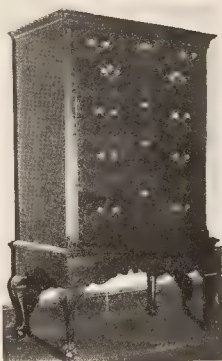
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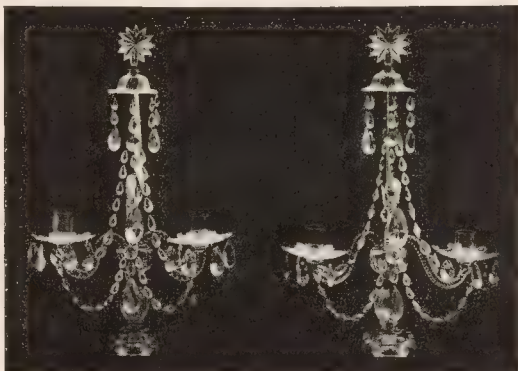
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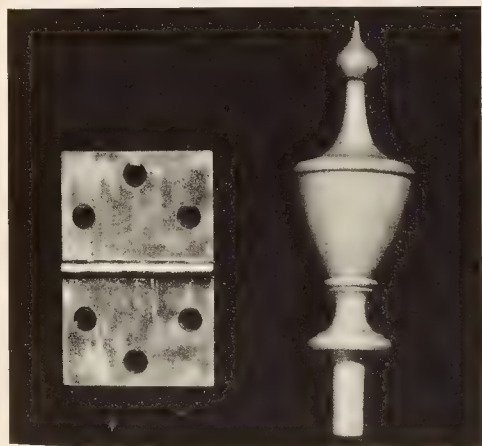


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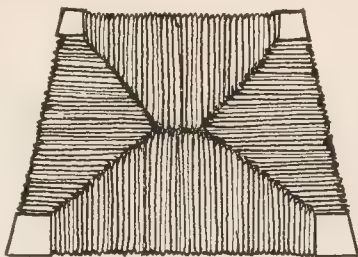
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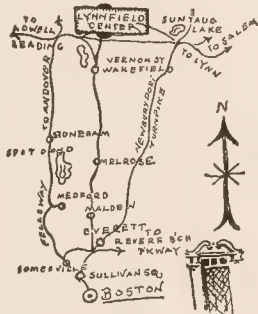
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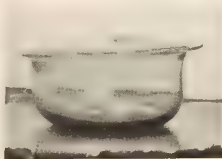
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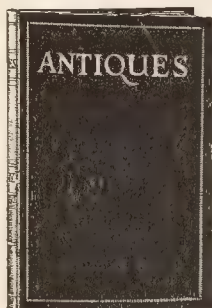
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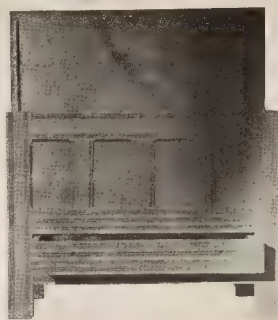
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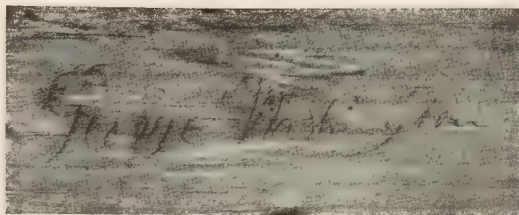
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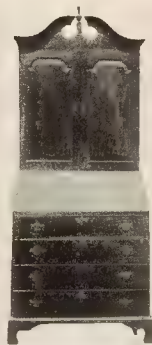
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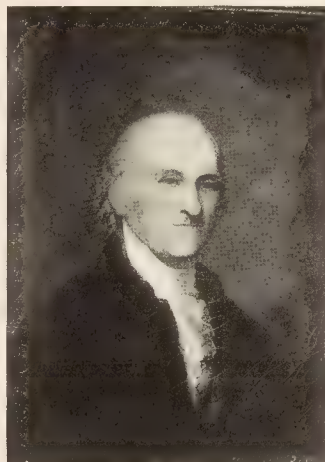
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by

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*Colonel
Samuel Miles*

643

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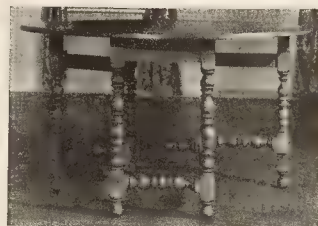
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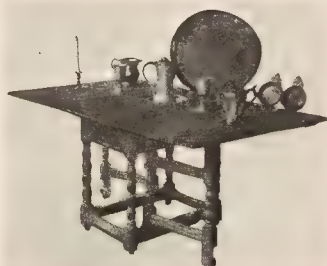
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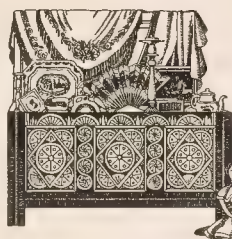
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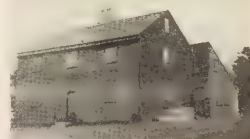
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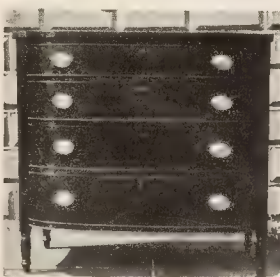
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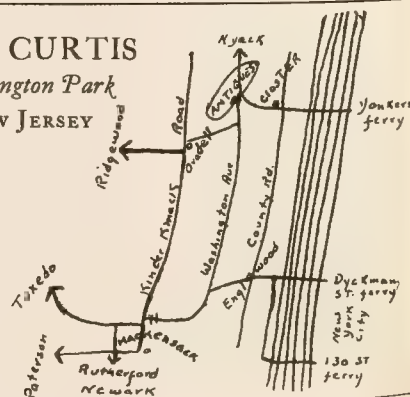
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MANY books have been written on
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chronology of furniture from 1600 to 1850 covering the different
periods; a list of all the glass houses of America starting with
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PINK LUSTRE
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Real wood in plastic form for fine
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The Sampler



An attractive and original ox cart seat is priced moderately. Many other pieces of the same period, also. Lanterns, Betty lamps, fluid lamps, oil lamps, also cameo glass, colored glass, and clear glass. Westward Ho, bellflower Wild Rose, Three-mold bottles, and historical flasks.

53 Prospect Terrace

Portland New York

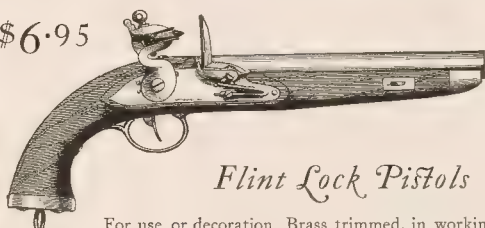
The Sampler

October is a delightful month on the Cape. Why don't you drive out and see us? You may find just what you are looking for.

Monument Road

Orleans Mass.

\$6.95



Flint Lock Pistols

For use or decoration. Brass trimmed, in working order, with flint, \$6.95 each. A large stock antique pistols, guns, swords, spears, armor, navy lamps, etc. *Catalogue, 1927, Collection issue*, 380 pages, fully illustrated, contains pictures and historical information of all American muskets and pistols, including Colts, since 1775, with all World War Guns. Mailed, 50c.



British Flint Lock Pistols

Army and Navy types, from \$10 up. Copper powder flasks, from \$3 up. A large assortment of British and European medals, and insignia.

FRANCIS BANNERMAN SONS

Museum and Salesrooms

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NEW YORK CITY

Established 1865

King Hooper Mansion

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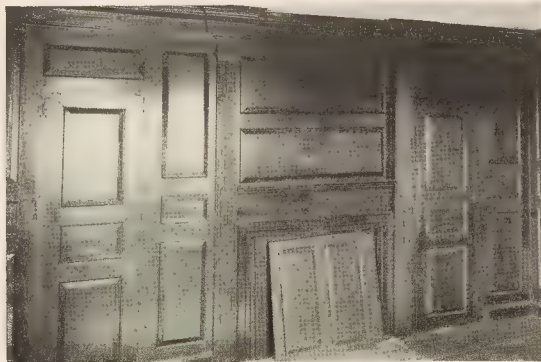
Marblehead, Massachusetts

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Open for the Season of 1927

A fine eighteenth century house with its appointments, in original condition

Early American furniture and decorations on exhibition and for sale



THE 16 EAST 13th STREET ANTIQUE SHOP

New York City

The full paneled room illustrated is part of a large stock of antique woodwork. We can supply almost anything in the way of American woodwork: Paneled fireplaces, paneled rooms, mantels.

Our stock of American furniture includes a few good Queen Anne pieces, two small highboys, mirrors, tea tables, etc.



B1

LIST PRICE \$1.00—SIZE 2 3/8 INCH BORING

BALL BRASSES OF EARLY AMERICAN DESIGN

*Equaled Only
By Best Originals*

BALL QUALITY HANDWORK
THROUGHOUT

NATURAL ANTIQUE COLOR

Immediate Delivery

USUAL DEALER'S DISCOUNT



B2

LIST PRICE \$1.20—SIZE 2 3/8 INCH BORING

WM. BALL & SONS, WEST CHESTER, PENNSYLVANIA

The OLD CORNER HOUSE

STOCKBRIDGE, MASSACHUSETTS

A collection of Early American Furniture, bought privately from an old estate in Rhode Island.

I am also showing some carefully chosen antiques bought by me this past winter in England.

My Lowestoft Collection is now on exhibition in the American Wing of the Metropolitan Museum, but I have lately acquired some remarkably fine pieces, which I feel sure will be of interest to lovers of china.

EDWARD A. CROWNINSHIELD



This Month We Offer:

A maple day bed as illustrated, refinished, \$80; a maple lowboy, \$300; a set of 7 yellow Hitchcock chairs, original seats and decoration, set, \$275; a Chippendale eagle mirror, very large, \$250; a curly maple sideboard, \$300; a Duncan Phyfe mahogany card table, \$150; a satinwood and mahogany bureau, old eagle brasses, \$175; a small mahogany desk, 35 inches; curly maple and maple desks; interesting cabinets and cupboards; sets of chairs; hooked rugs; pewter.

Interior Decorating

Unusual Gift Department

L
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The Blue Door

14 Prospect Street

East Orange New Jersey

Near Brick Church Station of D. L. & W. R. R.

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For the Private Buyer and the
American Dealer

*Old English Furniture, Cottage Oak
Antique Decorative Items
in Great Variety*

SPECIALIST IN OLD CHINESE WORKS OF ART

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W. H. ADGEY EDGAR (On the way to the Wallace Collection) (Side of Selfridges)

THREE-TIER
MAHOGANY CARD
TABLE, PERFECT
CONDITION, CHIP-
PENDALE PERIOD.
A FINE SAPPHIRE-
BLUE GINGER JAR.
KANG-HSI PERIOD.



Spinning Wheel Antique Shop

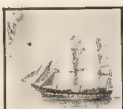
*In a Quaint Old House
On a Quaint Old Street*

A four-story reclaimed brick house originally built and inhabited by French Huguenots, now filled with an exceptional collection of glassware, china, hooked rugs, furniture, and minor furnishings, personally selected in New England, the South, and Europe.

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THIS SHOP IS A DEMONSTRATION COLONIAL HOME, EACH ROOM A SETTING FOR THE APPROPRIATE DISPLAY OF THE CHOICE "HOUSEHOLD GEAR" OF OUR EARLY FATHERS. THE FURNISHINGS INCLUDE EXAMPLES OF THE NUMEROUS HANDICRAFTS OF THE AMERICAN COLONIES, AS WELL AS

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MRS. TURPISCH OFFERS EXPERIENCED AND RELIABLE SERVICE IN THE SELECTION OF HARMONIOUS DRAPERIES, WALL- AND FURNITURE-COVERINGS FOR THE COMPLETION OF YOUR "OLDEN TIMES" SURROUNDING.

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Everything Guaranteed as Represented

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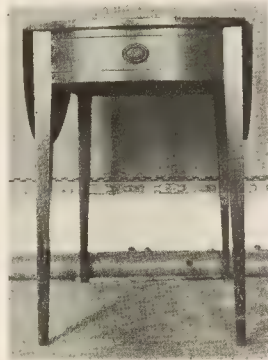
With a full line of antique furniture, hooked rugs, bric-a-brac, etc. We extend a cordial invitation to all our friends to visit us here

H. STONE'S ANTIQUE SHOPPE

301-303 Cambridge Street
BOSTON, MASSACHUSETTS

Summer Shop:

HYANNIS, MASSACHUSETTS



Illustrated:

A mahogany Pembroke table with beautiful inlay, in fine original condition

Send for new list just out

JEMIMA

WILKINSON

ANTIQUÉ SHOP

Florence W. Upson

DUNDEE NEW YORK

Everything Guaranteed as Represented

*Walnut Tilt-Top
Tea Table*



Come and see our stock

One visit is better than a dozen letters

WEST CHESTER FRANCIS D. BRINTON PENNSYLVANIA
OERMEAD FARM
Everything Guaranteed as Represented

The SUNRISE SHOP OFFERS FOR OCTOBER

TWO rare banister-back chairs, one heart and crown, one heart and crown fiddle-back; maple highboy; maple bedroom set, complete; fine Chippendale table and chairs; Duncan Phyfe table; tip and turn dish-top table; very rare lamps and candlesticks.

Don't miss seeing this stock

Ada Millard Robinson

148 YORK STREET

NEW HAVEN, CONN.

One-half block from Yale's beautiful Harkness Memorial Group

Everything Guaranteed as Represented



Rare Pieces of Old American Glass
Stiegel, Three-mold, Connecticut, and Jersey

25 Bull's-eye Panes of Glass, 6 x 8 inches
Mahogany Turn-and-tip Table, dated 1714

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Between 64th and 65th Streets

*Competently Restored When Sold;
Before That, in the Rough*

Antique furniture and woodwork bought and sold. Your own antiques repaired and upholstered, matched if you wish. Special detail work.

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TELEPHONE 211

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THE secret of old-fashioned stenciling lay in combining a number of single designs to make various patterns, and in correctly applying the gilt. How this was done is known to very few except old-time craftsmen, of whom I am one.

Send to me for sheet of 20 designs, directions for cutting and applying, and correct stencil brush, also 12 cut-out stencils and directions for getting the old rosewood stain. Then you can decorate chairs, clocks, bellows, trays, etc., and preserve their true antique appearance.

Complete outfit, \$3.50 Send check with order

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E. E. White

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Antique Furniture Glass China

The Value of Experience

NOT everyone can tell the genuine from the false when choosing antiques, and not everyone can spend twenty odd years in a study that will enable him to judge antiques correctly. Twenty years in the business has given us an experienced judgment upon which you can depend.

You will find here three large floors filled with fine early furniture, rugs, glass, china, metalwares, etc., and you can choose from them with assurance that what you buy is right.

A twenty minutes ride from Boston by street car or taxi brings you to our shop. Your visit will be well repaid.

H. SACKS & SONS

62-64 Harvard Street

BROOKLINE, MASS.

Estate of

James Curran

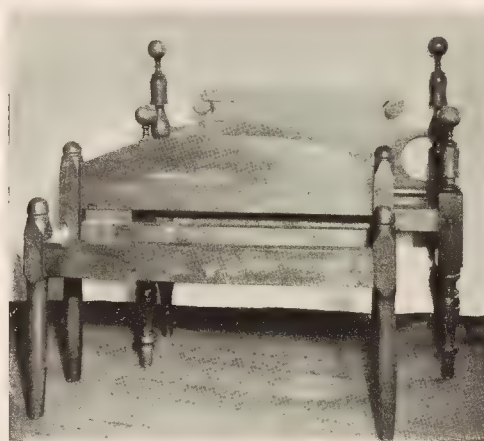
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Philadelphia, Pa.



GENUINE ANTIQUES

Furniture, China
and Silver. Old
Phila. wood and
marble mantels.



TWIN BEDS

Refinished Ready for Use

\$75 to \$110

Pairs are made up of one old bed and one copied from the original. They are made in a variety of turnings, in maple, birch, and pine. Sizes, 3 feet 6 inches by 6 feet 4 inches. Prices range from \$75 to \$110 crated and delivered to cars.

Correspondence Solicited

OX BOW ANTIQUE SHOP

EARLY NEW ENGLAND PINE AND MAPLE FURNITURE

NEWBURY, VERMONT



ANTIQUES

American: An old pine chest; a pine corner cupboard with small panes of glass; a walnut cupboard with small panes of glass; two curly maple chests of drawers; glass and china.

French: a white Sèvres bowl and saucer, monogram *Louis Philippe*, in gold, from Chateau de Neuilly, dated 1846, marked; a small Rubelles enamel plaque of Napoleon, dated 1818, marked; two Napoleon tumblers with initial *N* and crown in gold; an old brass bell with a figure of Napoleon on the handle; one silhouette eglomise of man; one silhouette eglomise of Johann Herder, excellent condition; three small tricotouse tables.

English: one Hepplewhite side chair; one Hepplewhite armchair; Rowlandson prints of Dr. Syntax, published by Ackermann, 1819-1820-1821; pewter; Staffordshire; lustre.

COLONY SHOP, INC.

672 RUSH STREET

CHICAGO, ILLINOIS

Appraisals

OF

WORKS OF ART, ANTIQUES
ART PROPERTY

BENJAMIN K. SMITH

77 West Washington Street
Chicago :: Illinois

Appraisals and Inventories compiled for Insurance, Probate,
Inheritance Tax, Distribution, Sale, or other Purposes.

Announcement

THE LOFT, ON CAMAC STREET ABOVE PINE, IN
PHILADELPHIA, WILL SELL IN OCTOBER

A curly maple desk, 36 inches wide	\$250
A pine bookcase-desk, slope fall, doors below	130
A pine blanket chest, Pennsylvania Dutch decorations	100
A seven-spindle fan-back Windsor chair, fine turnings	60

Dough Troughs

Tavern Tables

Water Benches

Telephone, PENNYPACKER 1983

The Loft

314 South Camac Street, PHILADELPHIA, PA.



Loudonville
Exchange for Woman's Work

LOUDONVILLE

Albany County NEW YORK

In Stock at Present

A Queen Anne day bed; a Queen Anne wingchair with stretcher; a curly maple Duncan Phyfe table; a mahogany lowboy; a maple highboy; a Hepplewhite mirror; two convex mirrors; a mahogany knee-hole desk; six maple Chippendale chairs; etc.

ERRATA

In the compilation of the 1927 GUIDE TO DEALERS
IN ANTIQUES the following names were omitted:

*CECIL DAVIS
8 St. Mary Abbott's Terrace
Kensington, London W. 14, England

*SCHUYLER JACKSON
356 West State Street
Trenton, New Jersey

*THE NORO-TAN
Noroton, Connecticut
THE NOOK
Norwalk Road
Ridgefield, Connecticut

Your copy of the Guide is not complete without these names. We
urge you, therefore, to add them at once in their proper positions.

ANTIQUES

Advertising Department



AT POUGHKEEPSIE, NEW YORK

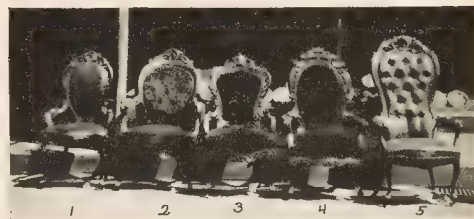
Sisson's Auction Salesroom is an established
market for the sale at auction of Antiques.

CONSIGNMENTS OF ANTIQUES SOLICITED

J. B. SISSON'S SONS

Auctioneers and Sale Managers

372 MAIN STREET, POUGHKEEPSIE, N. Y.



A large collection of early American dining room, living room, and bedroom furniture. Also other unique pieces, as well as all kinds of glassware, flasks, china, silverware, brassware, and paintings.

Orders attended to promptly—Inquiries cheerfully answered

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THE PONTIL MARK ANTIQUÉ SHOP

Some Old English Flower Prints
of exceptional beauty

MRS. FRENCH

69 North River Street, WILKES BARRE, PENNSYLVANIA

BLUE AND WHITE STODDARD GLASS
SANDWICH GLASS, OLD BRASSES
RARE PENNSYLVANIA POTTERY
OLD BRISTOL CHINA
(Popularly called "Gaudy Dutch")
HISTORICAL AND OTHER CHINA
AMERICAN AND FOREIGN PEWTER
FINE MAHOGANY
EARLY PINE AND MAPLE FURNITURE

In the shop of

MRS. ALBERT K. HOSTETTER
10 South Queen Street LANCASTER, PENNSYLVANIA



A PERFECT REPRODUCTION OF THE CLIPPER SHIP
Willie Reed, BUILT IN WALDOBORO, MAINE, IN 1877.
MEASURES 25 INCHES LONG AND 18 INCHES HIGH

COBB-DAVIS, Inc.
ROCKLAND, MAINE
Everything Guaranteed as Represented

THE CAMDEN ANTIQUE SHOPPE

On hand for this month: A rare Windsor
settee; a curly maple scene mirror; a fine
banjo clock; a mahogany lowboy; a set of
five Sheraton chairs, and lots of other good
rare pieces; also a full line of Victorian and
Empire furniture.

I have opened a branch store at

1026 PINE STREET, PHILADELPHIA, PA.

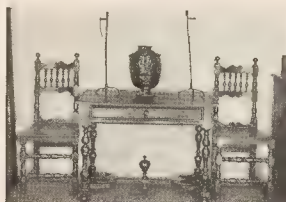
CAMDEN ANTIQUE SHOPPE :: JAMES F. IANNI, Proprietor
1286 LIBERTY STREET OR
HADDON AVENUE AND LIBERTY STREET, CAMDEN, NEW JERSEY
Only 15 minutes from Philadelphia over the new Delaware River Bridge
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The Shop Beautiful

NORTHBORO :: MASSACHUSETTS
On Boston and New York Highway

G. L. TILDEN

MIRRORS :: STANDS :: TABLES
PRINTS :: SILHOUETTES
GLASS OF ALL KINDS
OLD WORCESTER DESSERT SET
SPODE :: BRISTOL :: STAFFORDSHIRE
SALTS AND CUP PLATES



A WIDE RANGE OF UNIQUE ANTIQUES FROM
THE PROVINCES OF FRANCE, OF UNUSUAL
INTEREST AND CHARM

ANN ELSEY
FRENCH PROVINCIAL ANTIQUES
163 EAST 54TH STREET, NEW YORK CITY PLAZA 0876

TO be consistent in furnishing our homes with early Americana,
a picture of George Washington should greet us as we enter
the door. I have a mezzotint of Washington by Arthur Hogg,
after Stuart, twenty-nine by twenty-two inches. There were
seventy-five of these engraved for the whole world. Each year
they become rarer. Soft and exquisite of coloring, these mezzo-
tints by famous artists speak for themselves.

There are also a set of six of the hunting
pictures of Batchelors Hall, hand-painted
engravings, very fine.

MRS. BAUGH
Blue Eagle Antique Shop
413-415 East Baltimore Avenue, MEDIA, PENNSYLVANIA
Telephone, MEDIA 678
Everything Guaranteed as Represented

Twin Gables

Kings Highway EAST SANDWICH, MASS.

Offers for October

A curly maple highboy
A maple stretcher desk
An open pine dresser
A curly maple settee
A ten-legged Windsor seat

EUGENIE HATCH

Everything Guaranteed as Represented



A Rare Find —
Six proof cups
and saucers of
The Landing of
Lafayette.

THE YELLOW CELLAR

LILIAN WILKINSON

6 Lincoln Place

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G. FENWICK. Edinburgh, 1819

BIGELOW KENNARD & CO., Inc.

JEWELERS AND SILVERSMITHS
Founded 1830 by John Bigelow

511 WASHINGTON STREET :: BOSTON, MASS.

Georgian Silver

A few authentic pieces of good old English Silver for wedding gifts and general use.

ROBERTA C. NICHOLSON

FOUR very fine tester beds in carved mahogany from an old Virginia estate, \$650 to \$1,000; a pine slant-top desk, refinished, \$150; an Eli Terry & Sons pillar and scroll clock, \$100; a cherry and maple slant top desk, \$100; a very fine applewood writing-arm chair, arrow back, \$150; a Sheraton wingchair in mahogany, refinished and new denim, \$200; a cherry highdaddy, refinished, \$125; a set of six Sheraton side chairs, \$225; candle stands, \$15 to \$25; a maple and cherry clover leaf table, \$50; a large drop-leaf cherry table, \$65; an inlaid mahogany grandfather clock, thirty-hour movement, \$150; a grandfather clock in cherry, eight-day, phases of moon, \$200; steeple and Empire shelf clocks, \$10; 30 pieces of old china in blue, dated 1832, \$60; a walnut secretary-bookcase, \$90; a walnut high poster, 7 feet, with or without tester, \$100. Many other desirable pieces of furniture. Hooked rugs, ladder-back chairs, chests, and flasks.

1708 Quarrier Street CHARLESTON, WEST VIRGINIA

Everything Guaranteed as Represented

Martha Jane's

MARCELLUS :: :: NEW YORK

(between Syracuse and Auburn)

AN early crude pine candle stand, \$45; a large mahogany ottoman with cut-work top, \$65; a high-post maple bed, \$85; a large Empire sideboard, \$175; four-post beds in maple, \$15; a refinished small cherry bureau; a large Currier & Ives print, *Life in the Woods, Returning to Camp*, \$50; sets of carved walnut and mahogany chairs; carved rockers and sofas.

Prices include crating

Special discounts to dealers

Send for lists

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Portsmouth, N.H.

Settled 1623

ANTIQUES

Furniture, Ship Models
Hooked Rugs, Glass, etc.

Established 1863

J. L. COLEMAN

217 MARKET STREET, Corner Deer Street, PORTSMOUTH, N. H.

Branch: 157 MARKET STREET

AMERICANA

YE OLDE FURNITURE HOME
870 MOUNTAIN AVENUE
WESTFIELD :: NEW JERSEY
19 MILES FROM BROADWAY

ED WHITNEY

GENUINE ANTIQUES

SPECIALIZING

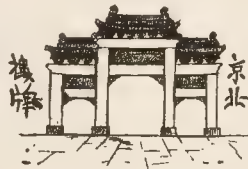
N. E. Cottage Pieces

"THE MAPLES"
1150 MIDDLEBORO AVE.
EAST TAUNTON, MASS.
Telephone TAUNTON 795-22



"ON THE CAPE ROAD FROM TAUNTON"

Chinese Importations Interior Decorations Early American Furniture



This month we offer several very fine maple desks, step interiors, in fine condition, \$260; American pewter; Windsor, banister-back, and Chippendale chairs; Pennsylvania Dutch furniture and china; one signed chest; old Chinese embroideries and porcelains.

PEKING PAILOU

147 Watchung Avenue MONTCLAIR, N. J.

Fourteen miles by auto or bus from New York: three minutes walk from the Erie Station at Watchung Avenue

STATEMENT of ownership, management, etc., of ANTIQUES, Inc., published monthly at Boston, Mass., required by the Act of August 24, 1912. Editor, Homer Eaton Keyes, 683 Atlantic Avenue, Boston, Mass.; Business Manager, Lawrence E. Spivak, 683 Atlantic Avenue, Boston, Mass.; Publisher ANTIQUES, Inc., 683 Atlantic Avenue, Boston, Mass. Stockholders: Homer Eaton Keyes, 683 Atlantic Avenue, Boston, Mass.; Sidney M. Mills, Beverly, Mass.; Frederick E. Atwood, 171 Maple Street, West Roxbury, Mass.; John M. Atwood, 171 Maple Street, West Roxbury, Mass.; Lawrence E. Spivak, 683 Atlantic Avenue, Boston, Mass. No bonds or mortgages.

(Signed) LAWRENCE E. SPIVAK, Business Manager.
Sworn to and subscribed before me this 16th day of September, 1927
FRANCIS A. ROGERS, Notary

THE CLEARING HOUSE

Notes: Clearing House advertisements must be paid for when submitted. Rates, 15 cents per word for each insertion; minimum charge, \$3.00. Count each word, initial, or whole number as a word, complete name as one word and complete address as one word. Copy must be typewritten or written clearly; otherwise we cannot hold ourselves responsible for errors. Copy must be in by the twelfth of the month.

In answering advertisements note that, where the addressee is listed by number only, he should be addressed by his number in care of ANTIQUES, 683 Atlantic Avenue, Boston, Mass.

Caution: This department is intended for those who wish to buy, sell, or exchange anything in the antique field.

While dealer announcements are not excluded, it is assumed that the sales columns will be used primarily by private individuals who wish to dispose of articles concerning whose exact classification they may be either uncertain or ignorant. Purchasers of articles advertised in the "Clearing House" should, therefore, be sure of their own competence to judge authenticity and values. Likewise those who respond to *Wanted* advertisements should assure themselves of the responsibility of prospective purchasers. ANTIQUES cannot assume this responsibility for its readers, nor can it hold itself accountable for misunderstandings that may arise.

WANTED

AMERICAN DINING CHAIRS IN SET OF 6 to 12. Chippendale, Hepplewhite or Sheraton. Send photographs and lowest price. No. 963.

EARLY PRINTED BOOKS AND PAMPHLETS. Immediate cash. Law books wanted. JAMES LEWIS Hook, 13 South Market Square, Harrisburg, Pennsylvania.

COLORS CURRIER PRINTS, INCLUDING city views, railroads, ships, country, and historical scenes and presidents. FRANCES J. EGGLESTON, 42 West Fifth Street, Oswego, New York.

A POSITION BY DEALER IN MIDDLE-WEST to do buying. References exchanged. No. 956.

GODEY'S LADY'S BOOKS, BOUND OR UNBOUND: 1830-35 36-37; 1882 83. Mrs. BENKARD, 220 East 62d Street, New York City.

SWAN'S HEAD ANDIRONS IN THE SMALL size. P. O. Box 356, Fishers Island, New York.

WHOLESALE ANTIQUES WANTED: VICTORIAN armchairs; footstools; drop-leaf sewing tables; four-post beds. Also a general line fine period and English pieces. PICKWICK, 31 East California Street, Pasadena, California.

STODDARD FLAG BOTTLE; CURLY MAPLE bed with posts at least 3 1/2 inches square by 50 inches high, or wood for turning such posts. No. 958.

I WILL BUY OLD PAMPHLETS, BROAD sides, pictures, books, letters. Send for free booklet of items wanted. G. A. JACKSON, 20 Pemberton Square, Boston, Massachusetts.

LETTERS WRITTEN BY PRESIDENTS, famous statesmen, generals, etc., no signatures; Revolutionary diaries, early account books, single printed sheets, pamphlets, bound volumes of newspapers, laws, etc., before 1800. CHARLES F. HEARTMAN, Metuchen, New Jersey.

OLD SILVER SPOONS AND OTHER OLD silver. Either write full descriptions or send on approval at my expense. C. G. RUPERT, Wilmington, Delaware.

STODDARD AMBER PITCHERS, BOWLS, other hollow ware; flasks, inkwells, decanters. Pay best prices. Send description, rough drawing, if possible. Quote prices. No. 927.

STIEGEL, DAISY OR DIAMOND FLASKS in amethyst or other colors; Stiegel panel vases any color; rare flasks, Keene, Stoddard, and Connecticut glass. Send description and quote price. No. 951.

FISHING, EARLY AMERICAN HISTORICAL and railroads prints by N. Currier and Currier & Ives. HARRIET E. WAITE, 114 East 57th Street, New York City.

FOR SALE

VISITORS TO WAKEFIELD ANTIQUES, Boston Post Road, Westport, Connecticut, will be able to enjoy a few hours examining several thousand authentic American antiques covering a wide field and variety.

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RECEIVING NUMEROUS SMALL collections of nice hooked rugs direct from country points, some need a little mending or cleaning. Can give genuine bargains. Write for particulars. No. 928.

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RUSH CHAIRS; ROCKERS; BUREAUS; clocks; china cabinet; tables; Sheffield plates; glassware. POHLMAN'S ANTIQUE SHOP, 767 Michigan Avenue, Buffalo, New York.

WESTERN AND SOUTHERN DEALERS buy now for winter trade. Good selection of armchairs, sofas, etc. Reliable service. Prices and pictures. EDITH GARDNER MEISSNER, 795 Chestnut Street, Waban, Massachusetts.

LARGE ANTIQUE SCREW SUPPORTS with beautiful red, white, blue, and green crystal star centers for hanging old pictures and mirrors, \$2.00 a pair; picture nails, \$3.00 a dozen. WILLIAM VAN RENSSLAER ABDILL, Titusville, New Jersey.

WALNUT HIGHBOY ALL ORIGINAL, GOOD condition, original brasses, not a dealer. Mrs. M. E. MATTHEWS, 274 Nassau Street, Princeton, New Jersey.

THREE CROCHETED COVERLETS, CORD, original design, one bleached, \$50-\$55; Antiques complete for 1925 and 1926. Offers. LOU LAWRENCE, Barnesville, Ohio.

CURLY MAPLE DESK, FINE INTERIOR, original brasses excepting two, \$250; small pine corner cupboard, all original, \$75; large maple tavern table, oval top, all original, \$65; Staffordshire figures, Cobble and Wife, \$25; N. Currier *Gem of Pacific*, perfect, *Gem of Atlantic*, cracked, \$35 the pair. Mrs. G. A. WATERS, North Road, Poughkeepsie, New York.

DATED COVERLET; APPLIQUE QUILTS; linen; iron forks and ladles; brass and copper pails; few hinges; American pewter bowl; Sheraton bureau. Mrs. JOHN WENRICH, Crossroad Cottage, Wernersville, Pennsylvania.

WAX MINIATURES; HISTORICAL CHINA; Bohemian glass; large carved whatnot; curly maple beds and stands; choice serving table; mahogany sofas; old flint lace altar piece, suitable for dining table; quilts. CRAWFORD STUDIOS, Richmond, Indiana.

COMPLETE SET OF ANTIQUES, VOLUMES I to X inclusive, excepting first four numbers of volume I, perfect condition, \$30. No. 960.

SIX MIRRORS, ORIGINAL GLASS pictures, \$15 to \$70; six Empire grape-carved chairs, \$75. Other antiques. THE GREEN WINDOW GIFT AND ANTIQUE SHOP, 41 Nahant Street, Lynn, Massachusetts.

D. CURTISS NINE-INCH PLATE, PERFECT, \$50; Samuel Pierce eight-inch basin, \$45; other rare pewter; pair Sandwich amber whale oil lamps, perfect, \$95; pillar and scroll clock with original picture and brasses, \$95; Currier & Ives, *Midnight Race on Mississippi*, gold frame, \$22. H. V. BUTTON, Waterford, New York.

A COLLECTION OF ONE HUNDRED PIECES of Sandwich glass, clear and colored. A fine opportunity for one just starting in business. List of pieces and price sent on demand. No. 964.

COURTING MIRROR, 10 x 14, \$50. FLASKS Washington and Taylor, medium green quart, \$15; Union, one-half pint, golden amber, \$7.00. PRENTICE, 241 West Water Street, Elmira, New York.

HAND-WROUGHT IRON CANDELABRA, \$20; hound pitcher, \$12; Palestine plate, \$6; five colored glass baby shoes, \$5; pine corner cupboard. LYDA STRUTSMAN, Box 774, Bellefont, Pennsylvania.

FLASKS OF ALL KINDS FOR SALE. SEND for the free sample page of *Collector's Guide of Flasks and Bottles*, showing prices. CHARLES McMURRAY, 1711 West Third Street, Dayton, Ohio.

TOBY JUG; PRINTS, AMERICAN HOME-stead, landscape, racing, ship; Middleton thumb-print egg cups; painted glass pictures; rose blanket; rush seated chairs; maple tilt table. H. ANNIS SLAFTER, Belmont, New York.

SOUTH JERSEY GREEN GLASS BOWL, 14 inches across top; pair Sandwich deep sapphire blue whale oil lamps, perfect; rare Bennington and other American pottery. Special price list of rare bottles and other glass, ten cents. A. B. BRADDISH, 655 Main Street, Bennington, Vermont.

VICTORIA CUP PLATE, BLUE, PERFECT; several hundred pieces of furniture; glass; textiles; books; etc. No. 959.

WELL-TURNED FOUR-SLAT BACK CHAIR; all kinds of old latches. Photographs. R. BERWICK, 25 Exchange Street, Binghamton, New York.

AMERICAN MARKED PEWTER PLATES. Three *Edward Danforth* plates, 13", 12", and 8", respectively; one *Samuel Danforth* 8-inch plate; one *Sheldon & Feltman, Albany* 10-inch plate. Will sell the five plates for \$75. WILLIAM O. CASE, 36 Garden Street, Hartford, Connecticut.

MAHOGANY TETE; MAHOGANY SERVING table; two sets mahogany fiddle-back chairs; C. & I. *Winter Morning*; pair iron garden seats; brass cylinder music box. MABELLE J. GRAVES, Fair Haven, Vermont.

BOTTLES AND FLASKS; STIEGEL QUILTED, amber, half-pint; Stiegel, fine quilting, deep amethyst, pint; anchor flask, decorated colored enamels, half-pint; historical and miscellaneous. Will also buy or exchange. Send for list. J. E. CLARK, 62 13th Avenue, Columbus, Ohio.

ONE PAIR CHINESE VASES OF PEWTER, inlaid with brass and copper, 17 inches high, at least 350 years old; one straight-back davenport, refinished, \$75; four large rose and gold brocade curtains. No. 961.

RARE FLASKS, CUP PLATES, SALTS, prints, pewter, early glass. Collectors send me your want lists. Will buy, sell or exchange. J. E. NEVILL, Washington C. H., Ohio.

CURLY MAPLE BED, OCTAGON POSTS, acorn top, scroll headboard; child's curly maple chest; black walnut stretcher table. E. O. SIMMONS, 529 S. Court Street, Medina, Ohio. CCC Highway.

BENNINGTON HOUND HANDLE PITCHER, eagle spout, proof condition, \$35; Dutch splat-back maple armchair, \$45; bow-back Windsor, vase turned legs, \$25; pewter baptismal bowl, \$12; dated coverlets, flasks, prints, maps. Lists. MABEL PERRY SMITH, Upper Chenango Street, R. F. D. 4, Binghamton, New York.

RARE PAPERWEIGHT, MILLEFIORE, five flowers have tiny silhouettes, one is marked B 1848. Base 2 inches in diameter. Guaranteed genuine. Best offer above \$40 gets it. No. 962.

INFORMATION OF PRESENT WHEREabouts of old blue and white woven coverlid, border eagles and church spires, *Eliza M. Dennison*, May 1, 1922 in corners. Valued for family reasons. Miss ELIZABETH DENNISON EMBLER, Long Ridge, Stamford, Connecticut.

WINDSOR HIGHCHAIR FOR TWINS; BUTERNUT and maple highboy, square top, all original, rare; Windsor bench, original stenciling; beautifully inlaid mahogany Sheraton candle stand; old iron-bound oaken bucket; three-mold blue-base lamp; ditto black; ditto lavender. Have no shop. Prices reasonable. A. W. FRANCIS, Sugar Hill, New Hampshire.

HUDSON RIVER PRINTS; PAIR OF STAR and feather plates in amber glass; cherry desks and many curly maple tables. THE IRON GATE, Fort Edward, New York.

BLACKSTONE ANTIQUE SHOP: MAHOGANY and walnut secretaries; slant-top desks; serving press; clothes press; bedside tables; corner cupboards; china dishes; Windsors. H. L. WILKINS, Box 29, Blackstone, Virginia.

HISTORICAL COLORED FLASKS; EARLY pewter; sapphire-blue early glass; Pennsylvania Dutch spatter ware; pottery; stoneware; applique quilts; coverlets; spinning wheels; Windsor chairs; mantel clocks; etc. KATHRYN E. MOORE, 201 Fairfield Avenue, Johnstown, Pennsylvania.

FISH NET CANOPIES, HANDMADE, FOR your four-poster bed; artistic and quaintly old-fashioned, early period designs; replicas of genuine sixteenth and seventeenth century canopies; something to be handed down for generations to come, to admire and cherish as heirlooms. Order now. Mrs. LOUISE D. BROOKS, 23 Ash Street, Reading, Massachusetts.

PAIR OF FIRESIDE BENCHES WITH EX-ceptionally fine turnings; set of pewter plates. Box 108, Norwich, Connecticut.

ORIGINAL UNRESTORED ANTIQUES personally collected from Pennsylvania Dutch homes, direct to you. Mrs. J. M. SMITH, Highland Avenue, Pennsylvania. Eight miles north of Whitemarsh, 8 miles east of Norristown, 3 miles east of Skippack Pike.

SEVERAL FINE PIECES OF ANTIQUE FUR-niture; also a few genuine early American pieces, pine and walnut collected by me originally for my own use. Can be seen at my home in Virginia. No. 957.

STIEGEL GLASS: DARK BLUE SUGAR bowl and cover; clear glass dove and flower painted drinking glass; clear glass dish, daisy design. Sandwich Glass: Dark blue sugar bowl and cover; blue and milk-white candlesticks; vaseline dolphin fruit dish; blue and amber bird salts. FREDERICK KOONES, 565 Fort Washington Avenue, New York City.

ANTIQUES MAGAZINE: VOLUMES 9 AND 10, also April-October, November and December 1925, perfect. N. Hudson Moore's book, *Old Glass*, new. Best offers. Mrs. J. D. CLARK, 435 Madison Avenue, Elizabeth, New Jersey.

SIX-INCH PLATE, DR. SYNTAX THE GAR-DEN TRIO, Clews, \$60.00. EMERSON, 14 South 39th Street, Philadelphia, Pennsylvania.

RIDGWAY PHILADELPHIA HOSPITAL platter, 14 by 19, proof condition, Beauties of America series. Best offer accepted. Mrs. NEWMAN ESSICK, 1074 S. Hayworth Avenue, Los Angeles, California.

MAPLE PEMBROKE TABLE; PILGRIM CEN-tury candle stand; three 4-slat armchairs; fluted post Sheraton mirror; carved post mirror; a number of small picture mirrors; exact pair of maple beds; large tip and turn table in walnut; children's chairs; Sheraton inlaid shaving stand. Roy VAIL, Warwick, New York.

WINDOWS OF OLD COLORED GLASS, LIKE jewels in a frame. This Charming Little Shop is open all the year. Visitors always welcome. Y. Olde Red Brick House, West Brookfield, Massachusetts. Opposite Common.

GEORGE III SILVER TEAPOT, \$250; LARGE oak Polish dower chest, \$150; Napoleon III creamer and sugar, Dore a Sevres, each \$50. HERRMAN, ANTIQUES, 20 Union Street, Santa Cruz, California.

LAFAYETTE ARMCHAIR, FINE CONDI-tion, belonging to same set as side chair pictured in ANTIQUES, October 1926, \$100. EDWARD BURROWS, 33 Walnut Street, Milton, Pennsylvania.

CURLY MAPLE CHEST-ON-FRAME; QUEEN Anne chair; large dark green Sandwich vase; other items. ROBERT G. HALL, 9 Essex Street, Dover-Foxcroft, Maine.

HIGHBOY WITH SUNBURST AND QUEEN Anne feet; maple high chest; rare pine tub table; burl bowls and flasks. PERIOD ANTIQUES, 210 N. Aurora Street, Ithaca, New York.

STODDARD INKWEIL, GREEN; PINK AND white, and lavender and white Staffordshire china; doll house, furnished; mahogany lowboy; ginger jar; pine dressing table; miniature water bench; pair of pewter candlesticks, unmarked; doll. THE COTTAGE ANTIQUE SHOP, 89 Cutter Mill Road, Great Neck, Long Island, New York.

CANDLEWICK AND LACE SPREAD, \$25; blown glass lamp with prisms and shade, \$25; pewter pepper, \$6.00; Lowestoft water pot, \$11; Dutch fiddle back chair, \$70; walnut desk, \$180. ESTHER WALKER, Rose Tree Road, Media, Pennsylvania.

LA GRANGE, RESIDENCE OF MARQUIS Lafayette, ten-inch blue plate, *Wood*, decorations, hollyhocks and grapes. C. E. COMINS, Warren, Massachusetts.

GREEN PLATTER, TWO COVERED TU-reens, 1798, Hill pottery ware; also glass; brasses; mirrors; large rosewood settee; mahogany slant-top desk; mahogany card tables; walnut oval drop-leaf dining table; small stands; Jenny Lind rockers; general line unrestored. MARY GOOD, 1706 Library Road, Pittsburgh, Pennsylvania.

COLLECTORS GUIDE TO DEALERS

Below is the Collectors Guide listed alphabetically by state and city. The charge for insertion of a dealer's name and address is \$15 for a period of six months, \$24 for a year, total payable in advance.

Contracts for less than six months are not accepted. Large announcements by dealers whose names are marked * will be found in the display columns.

CONNECTICUT

*DARIEN: MR. AND MRS. RALPH RANDOLPH ADAMS, 390 Post Road.

GREENWICH: THE SPINNING WHEEL SHOP, MR. AND MRS. DOWNING, Old Post Road and Maher Avenue.

*HARTFORD: MORRIS BERRY, 519 Farmington Avenue.

NEW HAVEN: MALLORY'S ANTIQUE SHOP, 1125 Chapel Street. *THE SUNRISE SHOP, 148 York Street.

NEW LONDON

*THE SKUG HARBOR ANTIQUE SHOP, 425 Main Street.

THOMAS T. WETMORE, 447 Bank Street.

NEWTOWN: THE BARN, Hawleyville Road.

*PLAINVILLE: MORRIS BERRY, 80 E. Main Street.

RIDGEFIELD: THE NOOK, Norwalk Road.

WESTPORT: WAKEFIELD ANTIQUES, Boston Post Road. Antiques and historical Americana.

*WEST HAVEN: MARIE GOUIN ARMSTRONG, 277 Elm Street.

DELAWARE

*ARDEN: ARDEN FORGE ANTIQUE SHOP.

ILLINOIS

*CHICAGO: BENJAMIN K. SMITH, 77 West Washington Street. Appraiser.

*COLONY SHOP, INC., 672 Rush Street.

*GLENCOE: FAIR OAKS, 615 Greenleaf Avenue.

MAINE

BANGOR: THE THREE GABLES, 204 Broadway.

BREWER: NEW ENGLAND ANTIQUE SHOP, 24 State Street.

BRUNSWICK: MISS STETSON'S ANTIQUITY SHOP, 10 Spring Street.

PORTLAND: CLARENCE H. ALLEN, 338 Cumberland Avenue. General line.

ROCKLAND:

*COBB-DAVIS, INC. SHEEPSKOT (Wiscasset): THE NELSON HOME-STEAD.

*SKOWHEGAN: FYSCHÉ HOUSE, Lakewood Inn.

*WALDOBORO: WARREN WESTON CREAMER.

MARYLAND

BEL AIR: BEL AIR ANTIQUE SHOP, Bond Street. General Line.

MASSACHUSETTS

*AUBURNDALE: WAYSIDE ANTIQUE SHOP, 2078 Commonwealth Avenue.

BOSTON:

*NORMAN R. ADAMS, 136 Charles Street.

*BIGELOW, KENNARD & CO., 511 Washington Street.

*BOSTON ANTIQUE SHOP, 59 Beacon Street.

*A. L. FIRMIN, 34 Portland Street. Reproduction of old brasses.

*HENRY J. FITZGERALD, 81 Charles Street.
 *FLAYDERMAN & KAUFMAN, 68 Charles Street.
 *GEORGE C. GEBELEIN, 79 Chestnut Street. Old silver.

*MARTIN HELIGMANN & SONS, 228 Columbus Avenue. Restoring and Repairing.
 *HICKS GALLERY, 18 Fayette Street.

*KING HOOPER SHOP, 73 Chestnut Street.

*E. C. HOWE, 73 Newbury Street.

*JORDAN MARSH CO., Washington Street.

*LOUIS JOSEPH, 381 Boylston Street.

*WILLIAM K. MACKEY CO., 7 Bosworth Street.

Auctioneers and Appraisers.

*NEW ENGLAND SALES ASSOCIATION, INC., 222 State Street. Hooked rugs.

*OLD ENGLISH GALLERIES, 88 Chestnut Street.

*OX BOX ANTIQUE SHOP, 130 Charles Street.

*THE RENAISSANCE GALLERIES, A. LUALDI, INC., 11-13 Newbury Street.

*H. RUBIN, 126 Charles Street.

*I. SACK, 85 Charles Street.

*SHAY ANTIQUES, INC., 181 Charles Street.

*SHREVE, CRUMP & LOW, 147 Tremont Street.

*SPINNING WHEEL ANTIQUE SHOP, 35 Fayette Street.

*H. STONE'S ANTIQUE SHOP, 301 Cambridge Street.

*S. TISLER, 80 Charles Street.

*TORREY, BRIGHT & CAPEN COMPANY, 43 Newbury Street. Hooked rugs.

*ROBERT C. VOSE GALLERIES, 559 Boylston Street.

*YACOBAN BROTHERS, 280 Dartmouth Street. Hooked rugs.

*YE OLDE HOUSE, 28 Fayette Street.

*BROOKLINE: H. SACKS & SONS, 62-64 Harvard Street.

*BUZZARDS BAY: MRS. CLARK'S SHOP.

*W. W. BENNETT, Twin Gateway.

CAMBRIDGE:

*THE BULLSEYE SHOP, 54 Church Street.

*WORCESTER BROS., 23 Brattle Street.

*CHATHAM: THE TREASURE SHOP, HELEN TRAVES.

*CONCORD: THE CHEST, Lexington Road.

*DEDHAM: LOUISE L. DEAN, 293 Walnut Street.

*EAST GLOUCESTER: WAYSIDE ANTIQUE SHOP, 252 East Main Street.

EAST SANDWICH:

*EUGENIE HATCH, Twin Gables.

*THE OLD BOAT SHOP, A. N. H. WEBBER. General line.

*EAST TAUNTON: ED WHITNEY, The Maples, 1150 Middleboro Avenue.

*FITCHBURG: THE ANTIQUE SHOP, 682 Main Street.

*GARDNER: COLONIAL RUSH SEAT COMPANY, 226 Main Street. Rush seating.

GLOUCESTER:

LITTLE RIVER ANTIQUE SHOP, ANNIE L. WOODSIDE, Woodward Avenue.

*F. C. POOLE, Bond's Hill.

*HAVERHILL: W. B. SPAULDING, 17 Walnut Street.

*HINGHAM: DANIEL MAGNER, Fountain Square.

HYANNIS:

*H. STONE'S ANTIQUE SHOP.

*THE TREASURE SHOP, HELEN TRAVES.

IPSWICH:

*R. W. BURNHAM.

*JOSEPH SALTZBERG, 5 South Main Street. Wholesale antiques.

*THE VILLAGE GREEN SHOP, 59 South Main Street.

KINGSTON: KINGSTON ANTIQUE SHOP.

*LONGMEADOW: E. C. HALL, 145 Longmeadow Street.

*LOWELL: FLORA M. BOARDMAN, 107 Clark Road.

*LYNNFIELD CENTER: SAMUEL TEMPLE.

*MARBLEHEAD: KING HOOPER MANSION.

*MARION: MRS. MARY D. WALKER, Front and Wareham Road.

*MARSHFIELD: CARESWELL SHOP.

*MATTAPAN: H. & G. BERKS, 1276 Blue Hill Avenue. Dial painting.

*MATTAPoisETT: S. ELIZABETH YORK.

NEW BEDFORD:

*MRS. CLARK'S SHOP, 38 North Water Street.

*THE COLONIAL SHOP, 22-24 North Water Street.

*NORTHBORO: G. L. TILDEN, State Road.

*ORLEANS: THE SAMPLER, Monument Road.

PITTSFIELD:

*MISS LEONORA O'HERRON, 124 South Street.

*OSWALD'S ANTIQUE SHOP, 11 Linden Street.

PLYMOUTH: YE BRADFORD ARMS, 59 Court Street.

SALEM

*DANIEL LOW CO.

*SHELBURNE FALLS: ALICE BROWN.

SOUTHBRIDGE: M. E. CHENEY, North Woodstock Road.

SOUTH SUDBURY:

*FULLER & CRANSTON, Old Boston Post Road.

*GOULDING'S ANTIQUE SHOP.

*SPRINGFIELD: JOHNSON'S BOOKSTORE, 1379 Main Street. General line.

*STOCKBRIDGE: THE OLD CORNER HOUSE, EDWARD CROWNSHIELD.

*TAUNTON: THE WINTHROP ANTIQUE SHOP, 134 Winthrop Street.

*WARREN: C. E. COMINS.

WEST MEDWAY: OLD PARISH HOUSE ANTIQUE SHOP, Main Street. General line.

MISSOURI

*KANSAS CITY: CURIOSITY SHOP. 1901-1911 Main Street.

NEBRASKA

OMAHA: BADOLLET SHOTWELL, 411 South 38th Street.

NEW HAMPSHIRE

*CENTER SANDWICH: BLANCHARD'S ANTIQUE SHOP.

*FRANKLIN: WEBSTER PLACE ANTIQUE SHOP.

*HANOVER: LOUISE PORTER CARLETON, 4 Occom Ridge.

KEENE:

COURT STREET ANTIQUE SHOP, 145 Court Street.

KEENE ANTIQUE SHOP, MRS. HELEN S. POLLARD, 256 Washington Street.

MANCHESTER: SPIROS DOUVLIS, 184 Chestnut Street.

*PETERBORO: THE WILSON TAVERN SHOP, STEPHEN VAN RENSSLAER.

*PORTSMOUTH: J. L. COLEMAN, 217 Market Street.

NEW JERSEY

*CAMDEN: CAMDEN ANTIQUE SHOP, JAMES F. IANNI, Haddon Avenue and Liberty Street.

CLOSTER: CLOSTER ANTIQUE SHOP, SARA M. SANDERS, Alpine Road.

*EAST ORANGE: THE BLUE DOOR, 14 Prospect Street.

FLEMINGTON:

*COLONIAL SHOP, WALTER F. LARKIN, 205 Main Street.

FREEHOLD:

*THE HOUSE WITH THE BRICK WALL.

*THE YELLOW CELLAR, LILIAN WILKINSON, 6 Lincoln Place.

HADDONFIELD:

*FRANCES WOLFE CAREY, 38 Haddon Avenue.

*MARTHA DEHAAS REEVES, 20 Potter Street.

*HARRINGTON PARK: A. L. CURTIS.

HOPEWELL: WILMER MOORE, 18 West Broad Street. General line.

*LIBERTY CORNER: BERYL DE MOTT.

MONTCLAIR:

*F. S. CAPOZZI, 337 Bloomfield Avenue.

*THE PEKING PALLOU, 147 Watchung Avenue.

*MORRISTOWN: OLD FRANCE, JANE H. SWORDS, 150 South Street.

MOUNT HOLLY: R. W. WILLS, 11 Ridgway Street.

PHALANX, Monmouth County: PHALANX SHOP OF ANTIQUES.

PLAINFIELD:

*ESTHER CATLIN, 210 West 8th Street. Wholesale.

THORP'S ANTIQUE SHOPPE, 321 West Front Street. General line.

*PRINCETON: GEORGE BATTEN, 321 Nassau Street.

SHORT HILLS: THE WHALER, Hobart Avenue. SUMMIT:

*THE BANDBOX, JOHN M. CURTIS, 320 Springfield Avenue.

BOB & JERRE'S BARN, BARBARA BOWMAN BIRD, Jerre Elliott, Morris Turnpike.

*TRENTON: SCHUYLER JACKSON, 356 West State Street.

*WESTFIELD: YE OLD FURNITURE HOME, A. L. MAXWELL, 870 Mountain Avenue.

NEW YORK

AUBURN:

MRS. R. S. MESSENGER, 27 William Street.

*AGNES T. SULLIVAN, 24 Steel Street.

AVON, Livingston County: ADELE PERRY, 12 Park Place.

BINGHAMTON:

*L. J. BUCKLEY.

THE JOHNSONS, 69 Main Street.

BROOKLYN:

*CATHERINE CHASE, 31 Clinton Street.

*HARRY MARK, 749 Fulton Street.

CHARLES SOMMERLAD, 94-96 Orange Street.

BUFFALO:

*HALL ANTIQUE STUDIO, 396 Delaware Avenue.

*STANLEY & MILLER, 818 Main Street.

GEORGE B. TYLER, 111 Chenango at Massachusetts Avenue.

*CORTLAND: THE SAMPLER, 53 Prospect Terrace.

*DUNDEE: JEMIMA WILKINSON ANTIQUE SHOP.

ELMIRA: ANTIQUE STUDIO, MRS. H. D. McLAURY, 414 East Church Street.

GENEVA: THE KANADASAGA, 485 South Main Street.

HUNTINGTON, L. I.: ABIGAIL STEVENSON ANTIQUE SHOP, 143 East Main Street.

*ITHACA: COLONIAL ANTIQUE SHOP, 308 Stewart Avenue.

*JAMAICA, L. I.: KATHERINE WILLIS, 272 Hillside Avenue.

KINDERHOOK: THE SHOP WITH THE GREEN DOOR, Main Street.

*KINGSTON: AARON COHEN, 48 Main Street.

*LOUDONVILLE (Albany County): EXCHANGE FOR WOMAN'S WORK.

LE ROY: CATHARINE MURDOCK, 3 Main Street.

*MARCELLUS: MARTHA JANE'S.

NEW ROCHELLE:

BERNICE ADAMS LORING, 91 Woodland Avenue.

*DOROTHY O. SCHUBART, INC., 651 Main Street.

NEW YORK CITY:

*FRANCIS BANNERMAN SONS, 501 Broadway. Firearms.

*HARRIET C. BRYANT, 2 West 47th Street. Reproduction of old wallpapers.

*CHARLES OF LONDON, 2 West 56th Street.

*CHARLES CORDT & CO., INC., 106 East 19th Street. Reproduction of old brasses.

*WALTER G. EARL, 235 East 42nd Street.

*ANN ELSEY, 163 East 54th Street.

*GINSBURG & LEVY, 815 Madison Avenue.

*GINSBURG & LEVY, 397 Madison Avenue.

*HARE & COOLIDGE, 54 West 11th Street.

*C. VANDEVERE HOWARD, 141 East 57th Street.

*JANE WHITE LONSDALE, 314 East 57th Street.

*MARGOLIS SHOP, 797 Madison Avenue.

*H. A. & K. S. MCKEARN, 21 E. 64th Street.

*MRS. M. C. MEADE, 662 Lexington Avenue.

*EDWARD MILLER, 679 Lexington Avenue.

*MARTHA MORGAN, 847 Lexington Avenue.

*J. W. NEEDHAM, 137½ East 56th Street.

*NOBLE & COMPANY, 789 Madison Avenue.

*O'HANA AND DE CORDOVA, INC., 11 Water Street. Wholesale.

*OLD FRANCE, JANE H. SWORDS, 553 Madison Avenue.

*YE OLDE MANTEL SHOPPE, 63 Ninth Avenue.

*FLORIAN PAPP, 684 Lexington Avenue.

*THE ROSENBAUGH COMPANY, 273 Madison Avenue.

*I. SACK, 625 Lexington Avenue. Reproduction of old brasses.

*ISRAEL SACK, 383 Madison Avenue.

*MARGARET E. SCHERNIKOW, 929 Madison Avenue. Hooked rugs.

*J. HENRY SCHOTTLER, 103 Lexington Avenue.

*SAM SEROTA, 446 Madison Avenue.

*THE 16 EAST 13TH STREET ANTIQUE SHOP.
 *SKINNER-HILL, Inc., 114 East 23d Street. Re-
 production of old brasses.
 *W. & J. SLOANE, 575 Fifth Avenue.
 *PHILIP SUVAL, 823 Madison Avenue.
 *MARION BOOTH TRASK, 37 East 57th Street.
 *HENRY V. WEIL, 126 East 57th Street.
 *WEYMER & YOUNG, 39 East 57th Street.
 *NIAGARA FALLS: RUTH KNOX, 529 Third
 Street.
 *PAINTED POST: ISABELLA P. IREDELL, Greena-
 way Lodge.
 *PITTSFORD: RUTH WEBB LEE, 72 East Avenue.
 *PLEASANTVILLE: A. WILLIAMS, 56 Ossining
 Road.
 *POUGHKEEPSIE: J. B. Sisson's Sons, 372 Main
 Street. Auctioneers and Appraisers.
 *ROCHESTER: BROWNE's, 307-309 Alexander
 Street.
 SCHENECTADY: THE VALLEY SHOP, 14 North
 Church Street.
 WATERTOWN: MRS. E. P. ELITHARP, 415 Sher-
 man Street. General line.
 WEEDSPORT:
 LOUISE J. CROSSMAN, Brutus Street.
 E. C. SKADAN, East Street. General line.

OHIO

GENEVA: THE HOUSE OF ANTIQUES, 97 East
 Main Street.
 WILLOUGHBY: IONE AVERY WHITE, 122 Euclid
 Avenue.

PENNSYLVANIA

ALLENTOWN:
 MRS. BEULAH JACOBS ANTIQUE SHOP, 1236
 Walnut Street. General line.
 BETHLEHEM:
 A. H. RICE, 519 N. New Street.
 SCHUMM ANTIQUE SHOP, 451 Main Street. Gen-
 eral line.
 BROADAXE: SKIPPACK PIKE ANTIQUE SHOP,
 PHILIP MEREDITH ALLEN, MARIE D. ALLEN.
 DOYLESTOWN:
 MARY B. ATKINSON, 112 East State Street.
 General line.
 *OLD WATER WHEEL, CASTLE & LABS BROS.,
 R. D. 2, Easton Pike.
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 Highway.
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This American sideboard was made about 1760. It shows the Sheraton influence very strongly. Note its graceful simplicity and perfect proportions. It is five feet one and one half inches long, two feet one and one half inches wide, and thirty-eight inches high.

The wood is mahogany and the grain is very even, adding greatly to the interest of the piece. The inlay is handsome, the spray under the door being particularly distinctive. The brasses are all original.

The Waterford candlesticks and the silver lustre tea set also shown in this picture will give you an idea of the variety of antiques to be found on our third floor. Visitors are welcome, and correspondence is solicited.

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NOVEMBER, 1927

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Mahogany spindle gate table. Georgian chair in red rep, *circa 1790*. Antique mahogany carved corner chair in damask cover. These chairs attractively combine comfort with perfection of style.

AT THE REAR

Chippendale side chair in brown mohair. *Left*, Gothic Chippendale side chair in damask. *Right*, Very fine antique Chippendale mahogany bureau-bookcase from Culverdon Castle.

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In this sale are: a block-front Secretary, once owned by Thomas Dawes (with affidavit), a satinwood Sheraton swell-front Bureau, once owned by John Quincy Adams (with affidavit), and many other antiques of this character.

This notable sale is the first of its kind to be held by this firm, which, during a quarter of a century, has gained a reputation for handling only the choicest antiques. The stock does not represent a hasty accumulation. The sale is to relieve stock congestion and make room for new acquisitions, and offers a rare opportunity to all collectors.

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Exhibition Opens
November 12



Sale, Afternoon of
November 19
1927

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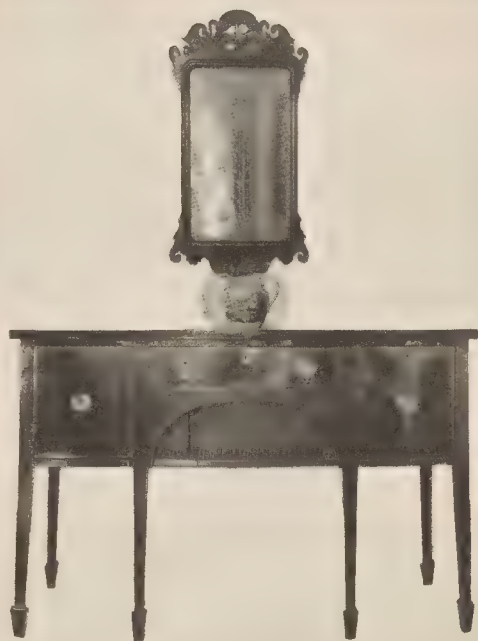
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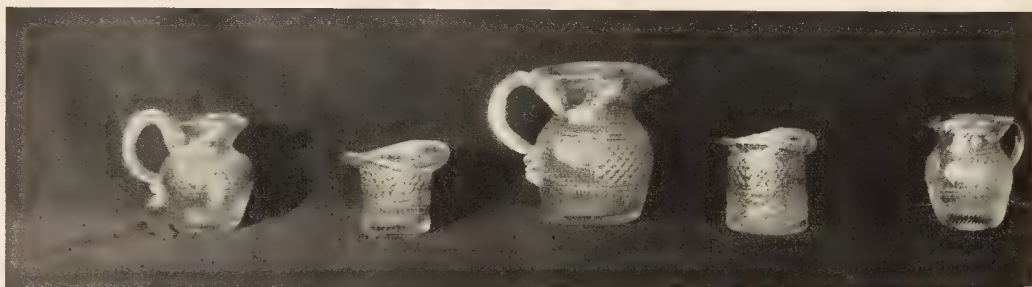
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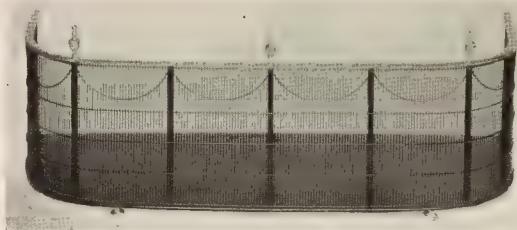
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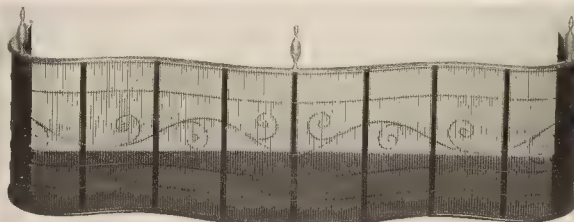
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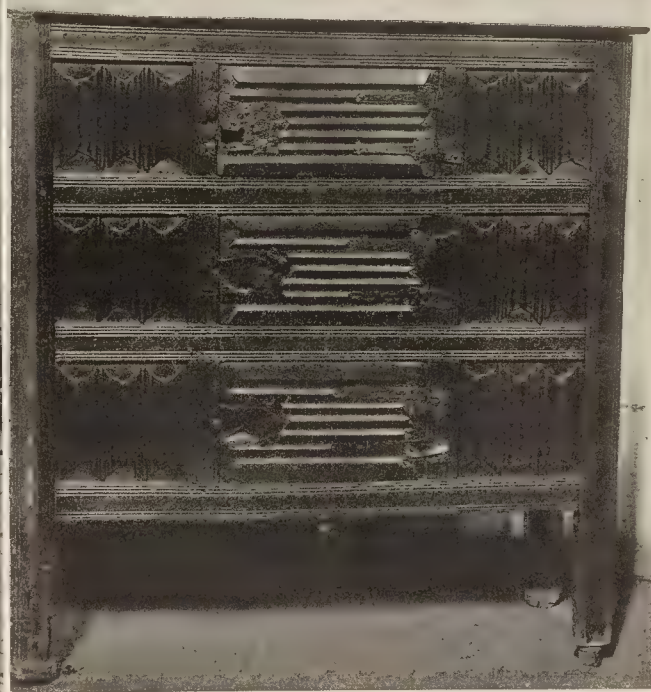
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(c. 1750)

The well-figured curly maple of this cupboard, the chamfered and fluted corners, the bold scrolling of the skirt of the chest, all contribute to the rarity and distinction of the piece.

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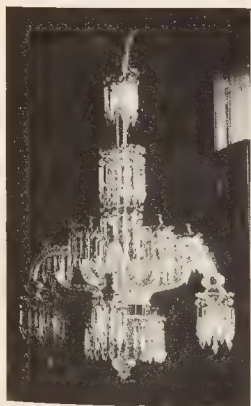
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As for the choice items of various kinds pictured on this page, they tell their own story. It's worth your attention.



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THE HOUSE of FLORIAN PAPP



A GENTLEMAN recently said to Florian Papp, in going through the six floors of his establishment, "Where on earth do you find so much antique furniture, and *genuine antique furniture at that?* It seems to me that by this time the old pieces would be exhausted, since so many people, collectors and others, are looking for them, and furnishing their houses with them."

Mr. Papp replied, "Scarcely a day passes but what I am offered antique furniture and old bric-a-brac and china, by telephone, not only in New York City but from the adjacent towns and villages surrounding New York. You see, the heads of families die, and the children frequently do not care for the old things which have been in their families for generations, and which their ancestors loved and cherished. They want modern things, as they say — 'up-to-date things.' So the old furniture is discarded and offered for sale, but not, I assure you, at a low figure. I do not think there will ever be a lack of old things, for they are constantly changing hands through the force of circumstance. And that is why I always have so much genuine antique furniture, and such rare and beautiful pieces. They come from wealthy old families where they have been for many generations past."

FLORIAN PAPP'S SHOP

684 Lexington Avenue, Between 56th and 57th Streets

::

NEW YORK CITY

Telephone, PLAZA 0378

We All Enjoy Christmas!

IT IS ALMOST HERE

THE TRANSCRIPT, as in former years, will devote its Antiques pages to a series of articles enlightening its readers on the value and practicability of Antiques for Christmas. To be sure the field is large but it is our hope to cover the ground, having the major feature a general story dealing with a certain part of the home and the sub-feature covering completely some individual classification in the following stages:

<i>November 19,</i>	THE HALL	<i>Prints</i>
<i>November 26,</i>	THE LIVING ROOM	<i>Glass</i>
<i>December 3,</i>	THE DINING ROOM	<i>China and Silver</i>
<i>December 10,</i>	THE BED ROOM	<i>Fabrics</i>

Of Interest To

Reader

The above group of features will be well worth your reading inasmuch as they will cover many details as to furnishing the modern home attractively and comfortably with the articles of the days of yore. It will also touch on the possibilities of altering rooms from present-day harsh and stiff lines into those of the more mellow and beautiful designs of our forefathers in paneling of pine or gay colors of hand-painted papers. For those more deeply interested, will be the more condensed and text-like stories of some of the practical and less expensive groups of antiques for Christmas well worthy of saving for future record.

This series of articles will be mailed to you at a cost of thirty-six cents.

Dealer

The *Transcript*, as you know, has published one or more Antiques pages every Saturday for almost four years. It has now grown to a very sizable department with an ever-increasing list of subscribers. It is our attempt, as it has been in past years, to increase the demand for antiques as Christmas gifts. You can obtain your share in this increased business by announcing to the public that you have articles of the nature which will be mentioned in these features. In past years we have reproduced these sections and distributed them to a great number of people interested in pieces of olden times. This practice we intend to continue. Space in this section should be reserved as soon as possible. Rates for which will be gladly furnished upon request.

Boston Evening Transcript

ANTIQUES DEPARTMENT, 324 WASHINGTON STREET, BOSTON, MASS.

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THE illustration shows a very fine and rare carved Oak Bed of the early Jacobean period, in a very good state of preservation. The bed, including the carving, is perfectly genuine and is an exceptionally rare piece, suitable for a museum. It originally came out of an old Yorkshire mansion and is *guaranteed* genuine and of the period.

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I will be pleased to send photographs of any of above items to bona fide enquirers and welcome any from the trade

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From Cellar to Attic

the quaint old four-story brick house
which is the home of the

SPINNING WHEEL ANTIQUE SHOP

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From Cellar to Attic

this abode of the French Huguenots, only a stone's throw from the house where Edgar Allan Poe was born, is filled with recent selections.

- Basaltes
- Lowestoft
- Crown Derby
- Lustre Tea Sets
- Early Wedgwood
- Swansea Tea Set
- Pink Staffordshire
- Dark Blue Staffordshire
- Black and White Staffordshire
- Rare Flip Glasses
- Colored Scent Bottles
- Twelve Pairs of Old Lustres
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From Cellar to Attic

the house is filled with interesting antiques and I should enjoy showing them to you.



LALLIE LEE KENNEDY

35 Fayette Street
BOSTON



A FEW PIECES FROM AN EXTENSIVE COLLECTION OF GAUDY DUTCH, KING'S ROSE AND SPATTER WARE

THE HOUSE WITH THE BRICK WALL

ANNIE HAIGHT KERFOOT
FREEHOLD, NEW JERSEY



A QUEEN ANNE MANSION

"WHAT a wonderful Doll's House," exclaimed her Majesty, Queen Mary of England, as she stood in front of this superb specimen of an old English model maker's art, when it was on exhibition in London. She was so delighted with it, that she had her lady in waiting write a letter of appreciation and thanks to the owner.

It is now on exhibition at my galleries, together with the annex. It contains all the furniture and furnishings including a small globe, which shows Australia as New Holland.

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Too bad that the old-time Christmas cheer is now so often submerged in groans. But no wonder. Contemplation of the season's lists of holiday novelties designed to catch the Christmas dollar leaves one in doubt as to whether it is more cursed to give or to receive.

Giving involves being trampled by holiday crowds. Receiving renders one liable to catastrophic encounters with the cellar stairs in the course of surreptitious visits to the domestic ash barrel.

A request for change of address should be received at least two weeks before the date of issue with which it is to take effect. Old address should accompany new. Duplicate copies may not be sent to replace those undelivered through failure to send such advance notice.

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ANTIQUES

Vol. XII NOVEMBER, 1927 No. 5

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TELEPHONE

LIBERTY 3118

The only escape from the dilemma is to confine Christmas buying to excursions among the antique shops. They, fortunately, are never jammed with a bellowing hoi polloi; they offer always the chance for leisurely selection, and for the ever present hope of discovery.

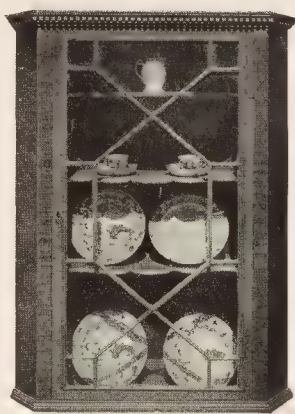
And the recipient of an antique, even if he does not fully understand the thing, is always flattered by the implication that he is a discerning person.

Copies of ANTIQUES are mailed on the 30th of the month preceding the date of issue. Complaints regarding non-receipt of copies should be entered by the 10th of the month in which the issue appears. Otherwise replacement copies will not be sent.

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Chippendale Mahogany Hanging Corner Cabinet with glazed front. Circa 1780.

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HOOKED BEDCOVER (1779)

Preserved by having been cut in two, to serve as padding for a carpet, this bedcover, once used by Elihu Hyde of Chelsea, Vermont, was rescued by Mrs. J. G. Helmer. This example is made of wool yarn hooked through wool blanketing. Colors: blues, greens, and tans, on a white ground.

In the detail, at the left is the sheared, felted surface of the fleece-like material. The dark lines shown are of *unsheared* yarn. At the right appears the back of the coverlet, so pictured as to show the texture of the ground material and the distribution of stitches.

See the article, *A Note on Certain Early Coverlets*,
Owned by Mrs. J. Insley Blair

ANTIQUES

A MAGAZINE for Collectors and Others WHO FIND
INTEREST IN TIMES PAST & IN THE
ARTICLES OF DAILY USE & ADORNMENT
DEvised BY THE FOREFATHERS

Volume XII

NOVEMBER, 1927

Number 5

The Editor's Attic

The Cover

THE beginning of an important series of articles on French pewter, which will be found elsewhere in this number, lends appropriateness to the cover illustration, a fine seventeenth-century French flagon, from the Champagne district. *Cimare* is the name given to this type of wine container, which was used especially in dispensing edifying fluids calculated to mitigate the formality of ceremonial occasions. The bravely curved stirrup handle, which hangs like a hyacinthine beard beneath the flagon's massive chin, and the bold mascaron bosses—both are characteristic of this kind. The specimen pictured is from the Verster Collection at The Hague.

Can Art and Industry Unite?

THERE is much good reading in the Metropolitan *Bulletin* for July. Those whose interest in antiques extends beyond mere admiration for their age and their intrinsic quality, and reaches the point of recognizing fine early works as hopeful patterns for modern standards of craftsmanship, will find excellent food for reflection in some notes, *Realizable Aims in Our Industrial Arts*, by Richard F. Bach. Mr. Bach correctly opines that the present status of art in industry is very unsatisfactory. He believes, however, that it may be improved if manufacturers, dealers, and the public are brought to a keener appreciation of the fact that, in the art industries, design is the chief selling factor—the basis of first appeal.

Mr. Bach is not unduly optimistic as to the speed with which this end may be achieved. He makes various suggestions for whose evolution in terms of actual performance he allows a matter of half a century. Yet it may be doubted whether even that generous allowance of time will be sufficient. Indeed the very nature of manufacturing and distributing goods is inherently opposed to the general maintenance of really high standards of design and craftsmanship.

The average manufacturer, after all, is in business to make money. He can succeed in this, provided he is able to produce large quantities of goods and to sell them widely to the public. This implies: first, low price; second, an appeal to hordes of folk whose intelligence quota is, and always will be, below the average. What these people want, and will want, is not something that, in so far as its limitations of price go, is really good and suitable, but something which satisfies their moronic notions of elegance, or which appeals to their sentiment by virtue of some familiar association.

Few manufacturers of today are any more altruistically inclined than the early traders who carried glass beads, shining bits of tin, and secondhand silk hats into savage lands as a medium of exchange for ivory, gold, and precious wares of the tropics. Nevertheless, there are, and doubtless will forever be, a certain number who are constantly seeking to achieve a true creative leadership. But their efforts are hampered and their legitimate profits impaired by parasitic competitors ready at short notice to flood the market with tawdry imitations of every promising design originated by their betters. The whole character of American commercial life will, therefore, have to undergo a regenerative transformation before any material change in the present status of art in industry can take place. And that implies alterations in human nature which will require cycles rather than half centuries for their fruition.

Sporting Sideboards

Two special articles of furniture seem peculiarly associated with Southern life in days gone. They are sugar chests and hunters' sideboards. Of the former, something may later be written. Of the latter, three photographs are among the items received from Knoxville. The hunters' board, it may be observed, appears to be nothing more nor less than a kind of subsidiary sideboard. It is usually equipped with drawers, deep enough to allow even a tall bottle to stand gallantly



Fig. 1—HUNTERS' BOARD OF CHERRY (South Carolina)

upright. Its total height, furthermore, is customarily some few inches greater than that of the regulation sideboard, and would seem to be well calculated to extend genteel support to the elbow of one so wearied with the ardors of the chase as to experience a disastrous strain upon his equilibrium from the leverage of a well filled glass held at eye level.

These hunters' boards suggest the hospitable good fellowship that is inescapably associated with riding to the hounds. It seems hardly reasonable to assume the invention of such things for the special delectation of the solitary angler returning, damp and empty, from a day's puddling amid swift upland waters, for fog-chilled duck hunters trailing home behind the dawn, or for gun-bearing pilgrims of heath and hurst, their pockets bulging with feathered tragedy. The sports of such folk imply a certain lofty loneliness in their pursuit; and, thereafter, a period of reminiscent silence and dreamy contemplation, furthered by concomitant deep draughts of warmth and aromatic mellowness. Riding is quite a different matter. There is a leaping pulse in the blood that responds to the surge of a galloping horse, a keen excitement in speed and the vision of others in motion. Riders return, a-thrill, ready to congregate in talkative groups. And, not infrequently, they find a standing pose most comfortable. Hence, no doubt, the hunters' board, purveyor of restoration and rejoicement.

Three Examples

Of the examples reproduced, that of Figure 1 is exceptionally small, though equipped with two capacious deep bottle drawers and two smaller drawers—perhaps dedicated to sugar and spices. It is built of cherry, and, save for the handles, is entirely original. Hailing, as the piece does, from the Cavalier section of South Carolina, its demure aspect has probably not impaired its ability to dispense good cheer. The board belongs to Miss Harrill, but is at present loaned to the Governor Blount Mansion.

Similar auspices are enjoyed by the pine and butternut board of Figure 2, from the Piedmont section of South Carolina. Severely plain, after the manner of much other furniture of the rural South, it shows good proportions and careful making. Like its companion piece, it was probably made on either verge of 1800. Similar in date, and of almost equal outward simplicity of aspect is a sideboard owned by Mrs. Albert Guinn Hope of Knoxville (Fig. 3). Its mixture of woods deserves mention. Frame and small drawers are of cherry; the bottle drawers and the ends are made from sixteen-inch walnut boards; the back is from a single plank of Southern pine.

The construction of this piece, too, offers some special points of interest. The frame is mortised and tenoned together. The rail above the drawers is a continuous single piece which drops a dovetail tenon into



Fig. 2—HUNTER'S BOARD OF PINE AND BUTTERNUT (South Carolina)

the top of each of the four front posts, thus ensuring great rigidity in the frame. The partitions between drawers are, at the front, tenoned into the legs; at the rear, they are tenoned through the backboard, and held firm with wedges.

A simple inlay emphasizes the key plates and supplies a line about the drawer fronts, as well as on the fronts and sides of the legs. A strong inlaid cross banding about the feet is a conspicuous feature. A curious diagonal reeding, cut in the legs, scarcely shows in the photograph. The slight projection of the middle portion of the sideboard relieves the front of any appearance of undue severity.

The height of this sideboard, forty-two and one half inches, is at least three inches above the normal, and, perhaps, entitles the piece to classification as a hunters' board. Furthermore, the exceptional care expended in ensuring a rigid frame would seem to imply provision against possible rough weather, an argument in favor of the hunting classification.

A Gift With a Wise Provision

THE city of Providence is rich in fine urban dwellings of the eighteenth century — many of them still occupied either by descendants of their builders or by subsequent purchasers who have judiciously refrained from doing violence to the architectural and decorative conceptions of an earlier generation.

Such a dwelling is the Homestead House erected in 1786 by John Brown of Providence, who intended the establishment to represent the best in design and workmanship which the time and place could afford. Tradition holds that, while the general plans for the house were drawn by the owner's brother, Joseph Brown, the handling of the rich interior finish was entrusted to English craftsmen, some of whom, at least, were imported for the purpose.

For some years past, this noble old mansion has been the residence of Marsden J. Perry, well known as an ardent collector in many fields, though particularly in that of Chippendale furniture. And now Mr. Perry has announced that he has made a provision in his will

whereby, at his death, the Rhode Island School of Design will come into possession of the House, its contents, and an endowment sufficient to provide for suitable maintenance.

In many respects, the last consideration in this important gift is the most noteworthy. Possessors of real estate which they wish, for all time, to safeguard against vandalism or demolition are often moved to transfer an unendowed ownership to some public institution already handicapped by lack of funds adequate to support existing equipment. The results of such donations are seldom satisfactory. The spirit as well as the corporeal shell of an old-time mansion must be preserved if the place is to convey any vital message to the modern world. And that is possible only at the price of competent

and unremitting care. For such care Mr. Perry has wisely arranged.

Further Identifica- tions

FOR two bits of amplifying information the Attic is indebted to William G. A. Turner of Malden, Massachusetts, who writes to suggest that the crayon drawing reproduced as Figure 3 on page 120 of *ANTIQUES* for August may have been copied from



Fig. 3—WALNUT AND CHERRY SIDEBOARD (South Carolina)

a part of Pendleton's lithograph of Andover Theological Seminary. Mr. Turner suggests, further, that the "Mr. Kurkup" referred to in the article on Franklin Glass in the same number of the magazine (page 137) may have been Charles F. Kupfa, clerk of the Glass Manufactory, Boston, an establishment located, from 1797 to 1815, on Essex Street, not far from the site of the present South Station. According to Van Rensselaer's *Early American Bottles and Flasks*, the plant in question was controlled by one Charles F. Kupfer. It was destroyed by a storm in 1815. Of Kupfa's, or Kupfer's, precise activities in 1819, when William Cobb sought aid in behalf of the demoralized factory at Warwick, there is no available report. It may be that he transferred his attention to a subsidiary enterprise of the Essex Street works, which, in 1811, had been erected in South Boston, and which flourished hopefully, until 1820, or thereabouts, when it suddenly succumbed.*

* See *ANTIQUES*, Vol. VII. p. 308.

The Furnishing of Monticello*

By MARIE KIMBALL†

Part I

THE DECLARATION OF INDEPENDENCE DESK

ONE October day in the year 1925, the American papers carried a front-page story more than usually amazing. It was to the effect that the desk upon which Thomas Jefferson had written the Declaration of Independence had been found in the Bismarck Museum in Berlin, where it had been reposing for the past twenty-five years; and that now, thanks to the activities of an American pastor in the German city, the desk was about to return to its native country. No doubt, apparently, could be entertained as to the authenticity of the desk, the story continued. It had been given to the Iron Chancellor, Prince Otto von Bismarck, on the occasion of his eighty-first birthday, by Jefferson's great-grandson, the Honorable Thomas Jefferson Coolidge, to whom the desk had descended. A frayed and yellowed piece of paper, inscribed in Jefferson's own hand and pasted inside the desk, told its history to the year 1825:

Thomas Jefferson gives this writing desk to Joseph Coolidge, Jr., as a memorial of his affection. It was made from a drawing of his own, by Benjamin Randolph, cabinetmaker at Philadelphia, with whom he first lodged on his arrival in that city, in May, 1776, and is the identical one on which he wrote the Declaration of Independence. Politics, as well as religion, has its superstitions. These gaining strength with time, may one day give imaginary value to this relic, for its associations with the birth of the Great Charter of our Independence.

Monticello, Nov. 18, 1825.

For fifteen years, our story went on, attempts had been made to induce the Bismarck family to part with this rare treasure. During the war the attention of the State Department was called to it, but with no success.

*Copyright, 1927, by Marie Kimball. All rights reserved.

†Marie Kimball is a well-known writer on early social history. Her husband Fiske Kimball, Director of the Pennsylvania Museum, is chairman of the committee which is engaged in restoring and refurnishing the Jefferson home at Monticello. Mrs. Kimball, both by training and by special opportunity, is, therefore, exceptionally well qualified to give an authoritative account of what is being accomplished in an important field of endeavor. Ed.

A letter had subsequently been directed to the President of the United States. The Department of State now turned to its files and reported that, in 1877, the desk upon which Jefferson had written the Declaration of Independence had been offered the United States, but that no record of an acceptance could be found. With this reassurance, the question of the return of the desk to the United States was placed in the hands of the American Ambassador to Germany.

Rumors were current that the Bismarck family was about to be induced to part with the piece, for a consideration; and further action was imminent, when the

matter was fortunately referred to a Jefferson expert, familiar with the true history of the desk. He informed the authorities that, at that very moment, the original desk was in the National Museum at Washington, D. C.; indeed that it had been there for the last fifty years.

The story of Jefferson's desk was not so mysterious as the newspapers would have had us believe. The desk had wandered, to be sure; but it had never left its

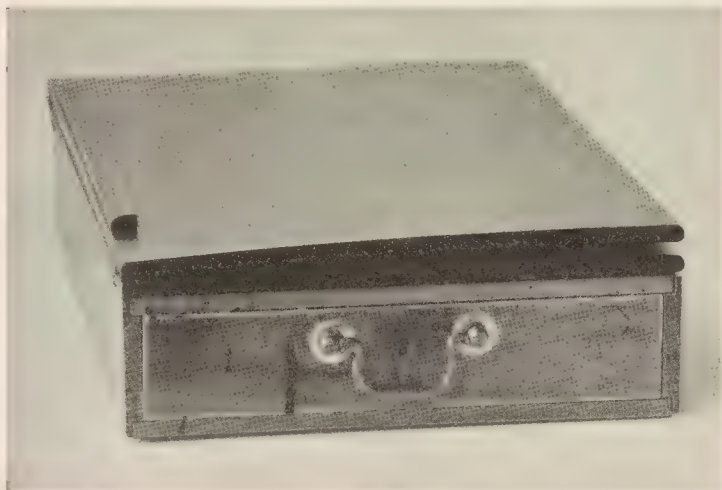


Fig. 1—DECLARATION OF INDEPENDENCE DESK (closed)

Made by Benjamin Randolph, the Philadelphia cabinetmaker, for Thomas Jefferson, after the latter's own specifications. On this desk the Declaration of Independence was written.

By permission of The United States National Museum, Washington

native land. In 1825, when Ellen Randolph, the grandchild to whom Jefferson was most devoted, married Joseph Coolidge, Jr. of Boston, she took with her a handsome inlaid desk made by John Hemmings, Jefferson's skillful negro carpenter. Along with her other luggage, this desk was shipped in a packet sailing from Richmond, and was lost at sea. All Ellen's mementoes and the letters of her beloved grandfather were carried down with it. As a consolation, the venerable statesman determined to send the despairing Ellen a substitute, "not claiming the same value from its decorations, but from the part it has borne in our history and the events with which it has been associated."

In his usual modest fashion Jefferson wrote:

Now I happen still to possess the writing-box on which it (the Declaration) was written . . . and I have used it ever since. It claims no merit of particular beauty. It is plain, neat, convenient, and, taking no more room on the writing table than a moderate 4^{to} volume, it yet displays itself sufficiently for any writing. Mr. Coolidge must do me the favor of accepting this. Its imaginary value will increase with years, and if he lives to be my age, or another half century, he may see it carried in the procession of our nation's birthday, as the relics of saints are in those of the church.

Jefferson's prophecy was not long in coming true. Half a century later, in 1876, the desk was exhibited at the Centennial Celebration in Bos-

ton, very much as the "relic of a saint." In 1880 the heirs of Joseph Coolidge, realizing that an object of such historic importance should not remain in private hands, presented the desk to the United States, and for many years it stood in the Department of State, directly beneath the Declaration of Independence. Subsequently it was removed to the National Museum.

During the Centennial Exposition a number of replicas of the famous desk seem to have been made, apparently with the consent of the owner, and it was one of these replicas that Thomas Jefferson Coolidge presented to Prince Bismarck. Others have turned up in recent years in various parts of the country, and several have been offered to the Thomas Jefferson Memorial Foundation, which has undertaken the restoration of Monticello, Jefferson's home. Each owner is naively confident that his is the original desk on which the Declaration was written. A facsimile of the faded sheet—which is pasted in each of the replicas—stating that "Thomas Jefferson gives this writing desk . . .," today innocently bolsters the contentions to authenticity

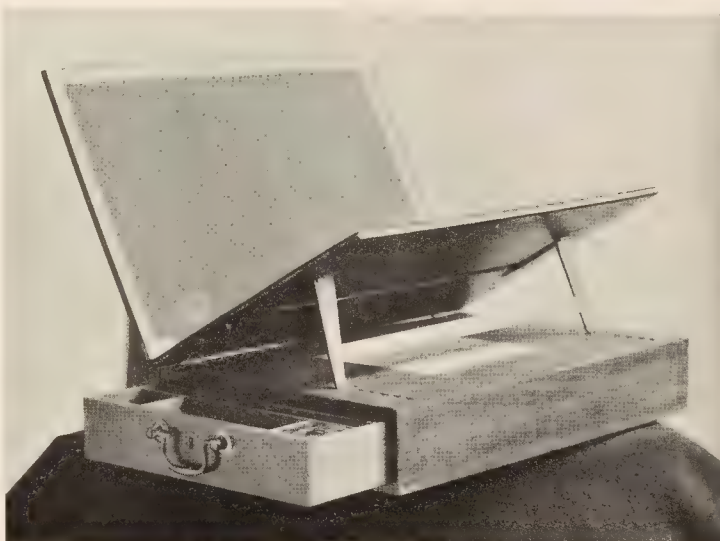


Fig. 2 — DECLARATION OF INDEPENDENCE DESK (open)

Jefferson was fond of all kinds of ingenious contrivances as this desk—with its hinged contrivances capable of adjustment to the various requirements of reading, writing, and drawing—clearly testifies. By permission of The United States National Museum, Washington



Fig. 3 — THOMAS JEFFERSON'S MUSIC STAND
Now at Monticello

of the various owners.

THE QUEST FOR MONTICELLO FURNITURE

No hunt for antiques can compare in interest or in thrill to the search that has been going on, these past several years, for the furniture that formerly stood in Monticello; yet the problem of separating the true from the false, and of putting the mansion back as it was in Jefferson's day is not an easy one.

Jefferson was a very methodical

man, who made a list of almost everything he owned—of every tree and shrub he planted—and who kept an account of every cent he spent. To be sure, he would sometimes come to his own rescue in the latter by jotting down, "To error in addition somewhere 1-16," or "Paid for trifles 2/9," but that does not prevent his account book from being a fruitful source of knowledge concerning the furnishing of his house.

As a young man, Jefferson lived at Shadwell, the family seat, not far from the future site of Monticello. On the first of February, 1770, the mansion was destroyed by fire, and Jefferson lost, as he himself expressed it, "every paper I had in the world and almost every book. . . . A very few books, two or three beds, etc. were with difficulty saved from the flames." There was, thus, little in the way of furniture from his father's place for Jefferson to inherit.

JEFFERSON AS A MUSICIAN

One priceless object was saved from destruction, however. This was Jefferson's violin, an Amati, still preserved by an old and loving maker of violins. According to popular tradition, Jefferson was

not at Shadwell the day of the fire, and a slave was dispatched to inform him of the catastrophe. In reply to the question as to whether the library, his most valued possession, had been saved, the slave answered, with great satisfaction, "No, master, but we saved the fiddle."

This was doubtless something of a consolation to the young man, whatever his regret at the loss of his books; for, as he once wrote, "Music is the favorite passion of my soul, and fortune has cast my lot in a country where it is in a state of barbarism." As a student at Williamsburg he had gone once a week to the Governor's Palace, where, with the Royal Governor, Francis Fauquier, and his lawyer friend, George Wythe, subsequently famous as Chancellor Wythe, they dined and made music late into the night. Jefferson later stated that, until the time of the Revolution, he played no less than three hours a day, and that, even after that time, he carried about with him a small violin, which he had purchased in Paris, in 1785, for thirty-six francs, and which, as he said, afforded an excellent way of passing the time before breakfast.

In 1775 Jefferson acquired from John Randolph a very fine violin which he had coveted for years. An entry in his account book states:

Delivered to Carter Braxton an order on the Treasurer in favor of J. Randolph, Attorney General, for £13, the purchase money for his violin. This dissolves our bargain recorded in the General Court, and revokes a legacy of £100 sterling to him now standing in my will, which was made in consequence of that bargain.

During his early Paris days, Jefferson was still paying "for fiddle strings 7f;" but, as his daughter Patsy grew up, he notes instead, at frequent intervals, "pd. Piano-forte hire, 9f," and for his timid younger daughter, "pd. guitar master for Polly 36f."

JEFFERSON AT MONTICELLO

After the fire at Shadwell, Jefferson moved to the brick cottage which he had recently erected on the summit of Monticello and which now forms the south-eastern pavilion. He writes:

I have here but one room, which, like the cobblers, serves me for parlour, for kitchen and for hall. I may add, for bedchamber and study, too. My friends sometimes take a temperate dinner with me and then retire to look for beds elsewhere. I have hope, however, of getting more elbow room this summer.

In spite of the limitations and inconveniences of his cottage, Jefferson was married, January 1, 1772, to Martha Wayles, widow of Bathurst Skelton, and daughter of John Wayles of Charles City County. Within little more than a year of the marriage, John Wayles died, leaving his daughter a fortune which, as the young husband said, "doubled the ease of our circumstances."

Martha Wayles, though still little more than a girl at the time of her marriage, was thus possessed of plenty of this world's goods. She had inherited from her first husband, as well as from her father, property, slaves, and household furnishings. The farms were sold, but the servants and furniture came, without doubt, to her new home. It does not seem unreasonable to believe, therefore, that the furniture oldest in style at Monticello was brought by Martha Wayles. That among Jefferson's books are a number bearing the bookplate of Bathurst Skelton offers further proof of this conclusion.

JEFFERSON AND BENJAMIN RANDOLPH

When Jefferson first went to Congress in Philadelphia, he lodged with Benjamin Randolph, who made for him, as we have seen, the desk upon which the Declaration of Independence was written. It is a striking coincidence that this is the very Benjamin Randolph who is now recognized as the greatest of our Philadelphia cabinet-makers; the reputed maker of the famous "sample chairs," the finest American furniture of the Chippendale period.* The Declaration desk is one of the two absolutely authenticated Randolph pieces, and the only one that we can date. Its date makes it also the earliest piece of American inlaid furniture in the style we associate with the name of Hepplewhite, a dozen years or more later. Whether among the pieces Jefferson bought in Philadelphia there were others by Randolph we have yet to learn.

JEFFERSON ABROAD

Within ten years of their marriage, Martha Jefferson was dead, and shortly afterward Jefferson set sail for France, to represent his country and to forget his sorrow. In Paris he established himself first in a handsome house in the rue Cul-de-sac-Têtebout, and subsequently in a hotel on the Champs Elysées, at the corner of the rue de Berry, belonging to the Comte de Langeac. It was a splendid house even for that time of great houses, with an oval salon, a large court and out-buildings. Although the establishment was lavishly furnished in the taste of the time, the circumstance did not prevent Jefferson from making numerous purchases of objects which were later carried back to Monticello.

JEFFERSON'S PURCHASES IN EUROPE

There were, as might be expected, many accessories and ornaments, scientific instruments, novelties, and works of art — things not readily obtainable in America. Thus Jefferson bought most of his table furniture, his silver and china, candlesticks and linens, in Paris. If we may judge by the faithful account book, not a day passed without a purchase for his household. Entries such as the following abound during the Paris years:

- 1784
 Aug. 21 pd. for 12 coffee cups and saucers, 8 teacups and saucers and teapot 90f.
 pd. for table furniture, viz-glasses, plated ware, etc. 692f 12.
 pd. for 12 silver spoons and 12 silver forks 600f.
 Aug. 23 pd. for 1 doz silver forks 300f, 1 doz tablespoons 300f.
 pd. for 2 ragout spoons 100f, a soup ladle 100f.
 Dec. 30 pd. Bazin for plateaux de Dessert 422-16.
 Nov. 3 pd. for carpet for dining room and d^r for bedside 234f.
 Nov. 29 pd. for blankets, hair, feathers, etc. in part 1000f.
 Feb. 27 pd. for plated reading lamp 31/6.
 Oct. 12 pd. in part for a pair of bed candlesticks 6f.
 1785
 Sept. 9 pd. Nosedà for a thermometer 12f.

Not content with what he found in the Paris shops, Jefferson had some silver made to order in London, as we learn from the following:

Paris, Jan. 8, 1787.
 Mr. Jefferson's compliments to Mr. Boulton, and will beg the favor of him, when he shall be arrived in England, to have an estimate made of the cost of the underwritten articles, plated in the best manner, with a plain bead,

*See ANTIQUES, Vol. XI, page 366.

and so send him the estimate to Paris. If Mr. Jefferson should on the estimate decide to buy them, he will take the liberty of addressing a letter to Mr. Boulton for them.

2. Soup-tureens, middlesized, say 11 Inches long.
2. dishes for the tureens to stand in.
10. dishes, round, of 10 1/2 Inches diameter.
2. dishes, oval, 16 l. long, 10 1/4 l. wide.
4. dishes, oval, 12 l. long, 9 l. wide.

Jefferson did, however, purchase many pieces of furniture in Paris, mirrors, tables, chairs and the like. Thus he notes:

- 1784, Nov. 30. pd for a night table in part 60f.
 1785 March 8. pd for a three fold table (table à 3 fins) 33f.
 April 9 pd. for fauteuils and two bergères crimson 198f.
 July 21 pd Upton for table on account 72f.

By the time of Jefferson's return to the United States, in 1789, we find that his household furniture filled no less than eighty-four packing cases. Six of these, shipped directly from Paris to Virginia, contained "a marble pedestal, part of the same, a chest of drawers, another chest of drawers, the two marble tops of the chests of drawers, the driver's seat of a chariot." The balance was sent to Philadelphia, and he writes, in 1791, "my furniture is arrived here and in Virginia. As far as I have proceeded in opening I find not much broke."

A COLLECTOR OF PAINTING AND SCULPTURE

Perhaps the most important purchases made in Paris were the paintings Jefferson collected while there. From his earliest days, he had been a friend and patron of the arts, at first of music, then of architecture, painting and sculpture. Indeed, after his trip to France, he may well be considered a pioneer collector in the United States.

Jefferson, to be sure, had to cultivate his taste and train himself in the art of collecting. At first he bought paintings as he might have so many head of cattle. His first purchase after reaching Paris was made on the 19th of October, 1784:

- pd for two pictures of heads 7-1
 d^o half lengths, viz. an *Ecce Homo* and another 18
 29 pd for five paintings (heads) 11f 16
 Jan. 4 pd for a picture with six figures 24f.

Sculpture was not neglected and during the same period we find him buying:

- Oct. 19 pd for 2 small laughing busts 21f.
 26 pd for a Hercules in plaister 36f.

Before long he was noting:

- Gave Houdon order on Mr. Grand for 1000f.
 for busts made for me.

A catalogue of his paintings, written in his own hand, preserved these many years and hitherto unknown, shows that, at the time it was made, the collection comprised fifty-eight canvases. We know from other sources that the list was not complete, as certain paintings which hung in the mansion at the time of Jefferson's death are not mentioned. Many, if not the majority, of the subjects were of a religious nature; but they were interlarded with a few "landscapes on canvas," a *Danae visited by Jupiter*, and an *Aeneas bearing off Anchises on his Shoulders*.

In making his catalogue, Jefferson had gone a long way since the day when he bought pictures by the square foot, so to speak. Each one is carefully and competently analyzed, and opposite the description is given the Biblical or classical quotation, as the case may be.

DISPERSAL OF JEFFERSON'S COLLECTION

On Jefferson's death, the collection on which he had spent so much care and affection went the way of most collections and was sold, as the following advertisement from the *Boston Transcript* of the year 1833 indicates:

Valuable oil paintings. We commend to the attention of artists and amateurs, the fine collection of paintings, formerly belonging to President Jefferson, and selected by him in Paris, with the assistance and advice of Col. Trumbull. The collection is not large, but all the paintings are valuable; many of them are rare and of great price. Gentlemen of opulence and taste are offered an opportunity which seldom occurs, of possessing themselves of some exquisite productions of the pencil. They are on exhibition at Harding's, and will be sold by auction tomorrow, the sale beginning at 10 o'clock.

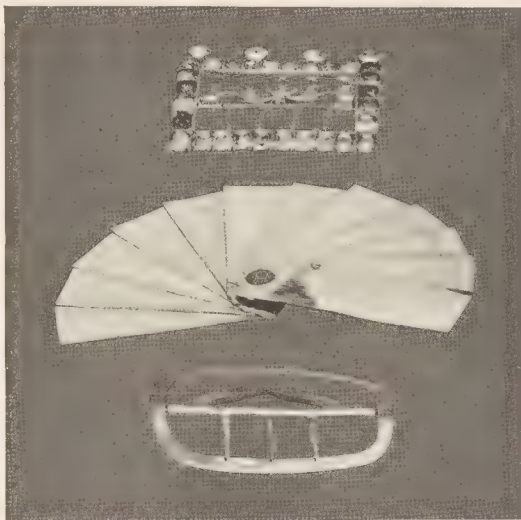


Fig. 4—JEFFERSON'S STOCK BUCKLES AND IVORY MEMORANDUM LEAVES
 Now at Monticello

In later years, as the demands of his position became greater and the number of his guests increased, Jefferson bought chairs by the dozen, as he formerly had bought forks and spoons. Thus, in 1801, he purchased "4 Dozen of Arm Chairs, Black and Gould, for the President of the United States," and a few years later "3 dozen stick chairs, painted black with a yellow ring."

LATE ACQUISITIONS

After his presidency, when Jefferson began to experience the woes of a dwindling income, such new pieces of furniture as were needed at Monticello were made on the place. Drawings for stands, tables, and other articles are still preserved in Jefferson's papers, and from these John Hemmings, who made the elaborately inlaid desk for Ellen Randolph on her marriage, and James Dinsmore constructed most of the pieces. Dinsmore was credited by the manager of Monticello with making "a great deal of nice mahogany furniture."



Fig. 5—THOMAS JEFFERSON'S MUSIC RACK
Now at Monticello



Fig. 6—THOMAS JEFFERSON'S PAINT BOX AND DRAWING INSTRUMENTS
Now at Monticello

From an inventory of taxable property filed by Jefferson in Albemarle County, in 1815, we learn that among the furnishings of Monticello at that time were:

- 1 sideboard with doors and drawers, mahogany
- 8 separate parts of dining tables
- 13 tea and card tables
- 6 sofas with gold leaf
- 36 chairs, mahogany
- 44 d^o gold leaf
- 4 clocks
- 16 portraits in oil
- 1 d^o crayon
- 64 pictures, prints and engravings with frames, more than 12 i.
- 39 d^o under 12 i with gilt frames
- 3 looking glasses 5 f. long
- 3 d^o 4 f. and not 5 f.
- 1 d^o 3 f. and not 4 f.
- 2 d^o 2 f. and not 3 f.
- 1 harpsichord

Another inventory made nine years later, after Jefferson's death, does not indicate that much had been added meanwhile. The important rooms of the house still boasted the fine pieces Jefferson had spent a lifetime collecting, but the visitors who flocked to Monticello in a never ending stream had taken their toll. In the matter of table furniture, the proud dozens of former years had dwindled to

2 old salt cellars. . . . 1 old plate urn. . . . 9 pink and white coffee cups, 8 saucers belonging to them. . . . 7 French china coffee cups, 6 saucers belonging to them. . . . 12 decanters, six of them a little broken. . . . 21 cut and 3 plain jelly glasses. . . . Some old worn out copper moulds.

AN ABSENCE OF BEDS

A curious feature about all lists or inventories of Jefferson's furniture is the complete absence thereon of bedsteads. There was, indeed, not a single one in the house at Monticello. Although Martha Jefferson once

remarked that fifty guests were not an unusual number for one night, and, although in later years the family, with the increasing number of children, totaled a round dozen or more, only one "truckle bedstead" is listed. The beds at Monticello were alcove beds, recesses built into a wall of the room and enclosed on three sides. Jefferson's own bed was an exception to this. It filled in an open alcove between his bedroom and study, and during the day is fabled to have been raised to the ceiling by pulleys. The frame has today once more been replaced as it was in Jefferson's day, hemp cords have been laced across from hook to hook, and the pillows upon which Jefferson's head rested when he died, on that fourth of July in 1826, have been put back in their old place.

There were for these alcove beds "11 feather beds, 10 matrasses, 7 straw bed covers, several of them filled, one small child's matras." To cover them "10 chintz and calico counterpanes, 7 checked blue and white counterpanes, 4 white knotted cotton d^o, 2 white homespun d^o, 2 dimity d^o, 25 in all." A typical sleeping room was furnished, "1 Pembroke table, 1 black walnut stand, 2 old mahogany chairs, 2 black framed mirrors," or "1 painted toilet table, 4 mahogany chairs."

DOUBTFUL SOUVENIRS

During the few years that the work of reassembling the original furnishings of Monticello has been going forward, "Jefferson" furniture to fill the house several times over has been offered the Foundation. A half dozen sideboards of varying styles and periods, an assortment of tables, chairs, china, and pictures, elaborately authenticated by hearsay or tradition, have

been brought to light. Indeed it has been said that in Albemarle alone there are enough "Jefferson" sideboards to reach across the county. The majority of these pieces are supposed to have been purchased at the sale held on Jefferson's death at Monticello, and there is usually a convenient grandmother or great-aunt eager to make affidavit that the piece "belonged to Mr. Jefferson."

AN ENCUMBERED ESTATE

On his death Jefferson left Monticello, with all his lands and household goods, to his daughter, Martha Jefferson Randolph, his only surviving child. The estate was already burdened with debt — indeed there were outstanding obligations of more than \$40,000 — and, within a year, Monticello was placed on the market and some of the furnishings sold. Many of the pieces remained in the hands of descendants, however, either through purchase or by inheritance.

We learn from an old daybook that the sale took

place in July, 1827, and that one purchaser "for clock, madalion, Chairs, etc. purchased at Tho. Jefferson's sale, paid of the 14th inst. P. Bond \$126," and for the treasured Paris "Theodolite and Sextant, purchased T. Jefferson's Sale, \$80.35."

It is often difficult to convince a sanguine owner that his table, or sideboard, or chair could not have belonged to Jefferson, as it is later in style than anything Jefferson could have owned.

A certain blue Staffordshire platter, obviously old, offers a case in point. The gentle Virginia lady who inherited it stated that her grandmother had been on a visit to Monticello shortly before Jefferson's death, on which occasion the platter had been given her as a sort of souvenir. It was not easy to convince the owner that the piece could never have belonged to Jefferson. The view of the Regent's quadrant shown on the platter was published in 1829, three years after Jefferson's death, and the platter could obviously not have been purchased by him.

(To be concluded)

The Independence Inkstand

By WILFRED JORDAN

WHEN completed, in 1751, the State House of Pennsylvania was the finest public building in British America, and, from contemporary descriptions, its furnishings "were of a quiet elegance and in keeping with the exquisite architectural background the room afforded."

In 1752 new furniture, draperies, rugs, and other incidentals, including a silver inkstand for the Speaker's desk, were ordered. This inkstand was made by Philip Syng — a craftsman whose name ranks among the first in Philadelphia — at a cost of £25.16.0. It was used by successive Speakers until 1775, when the Colonial Assembly relinquished the use of their room, with all its furnishings, to the Continental Congress.

Into this inkstand John Hancock dipped the quill pen with which he signed the Declaration of Independence. The other members of Congress followed suit. The piece again played an important rôle when it served Congress at the time of the signing of the Articles of

Confederation and Perpetual Union. Washington, as President of the convention which adopted the Constitution of the United States, in Independence Hall, in 1787, affixed his signature to the state paper with ink from the same reservoir.

Then, for upwards of sixty years, the inkstand was lost. In 1849, however, there was placed in the custody of one Samuel Smull a small silver inkstand and tray, which, according to tradition, was the very outfit used at the signing of the Declaration. Mr. Smull took great pains to enquire into this tradition and its sources until his investigations eventually convinced him that it was valid.

On June 8, 1875, a committee on the restoration of Independence Hall repaired to the Declaration Chamber and formally presented the inkstand to the city of Philadelphia as a Revolutionary relic of great value and significance. In Independence Hall the piece has ever since remained.





Fig. 1 — MOLLY LATHROP'S BEDCOVER (c. 1773)

Said to have been made by "Molly" Stark, wife of General John Stark, for the General's niece at the time of the latter's marriage. It is wrought of wool yarn hooked through a wool blanketing ground. Because of the method of its making, this fine piece of early American handicraft has been erroneously called a hooked rug.

Owned by the Museum of the Society of the Daughters of the American Revolution, at Washington.

A Pedigreed Antique

Molly Stark's Wedding Gift

By ESTELLE M. N. HARRIS

THE John Starks were of Scotch-Irish ancestry, a combination that has made many eminent Americans. The New Hampshire homestead to which John Stark — already a notable, who had won the respect of the Indians by soundly beating them — brought his bride in 1758, stood on the shores of the Merrimack River, near the ceaseless falls of the Amoskeag. This little settlement of Derryfield was then the extreme northern frontier post of the white man. Many years later its fine old name

Derryfield was changed to Manchester by an unimaginative New Hampshire Legislature. It is here, near the falls she loved, that Molly Stark now sleeps.

While "Molly Stark" is a familiar name, the student of Colonial days may be puzzled to discover that Major Stark, hero of Indian exploits and of the defense of Bunker Hill and Bennington, was never married to Molly anybody, but to one *Elizabeth* Page, daughter of Captain Caleb Page of Dunbarton; and that the couple lived to

enjoy a happy golden wedding and many years beyond. Furthermore, there came to them sons and daughters to the number of eleven.

Who, then, was Molly? There are many Stark descendants, today, who know the answer. As boy and as Major General, John Stark was ever a law unto himself, whether following some vagrant whimsey of his own or pursuing matters of really great pith and moment. In all military history, he is the one officer who, refusing to obey orders, sallied forth instead to fight a battle of his own choosing — the turning point of Bennington — and was afterwards thanked by his Commander-in-Chief instead of being court-martialed. So when, on his wedding day, which took place August 20, 1758, he chose to call his bride "Molly," Molly she became for all time.

According to family records, also confirmed by state historical papers, "this was one of the General's life-long habits: *his wife and each one of the eleven children were known by nicknames.*"

Living on their farm on the outskirts of little Derryfield, John and Molly Stark prospered. They derived a good living from their land. Few imported luxuries were theirs, for a wilderness spread its evergreen barrier between them and the seaports. Their flocks of sheep gave them food and clothing, and game was a "drug on the market" — the Stark boys were dead shots like their daddy. They learned the lore of the Indians as to the medicinal uses of herbs; and the butternut, hemlock, and maple trees supplied the beautiful brown dyes so generally used. The farm also possessed a mill, for we read: "When the sound of battle rolled up the valley from the plains of Concord and Lexington, the gate of the mill was shut — the plow stood still in its course — in ten minutes John Stark was on his horse and away — and Molly Stark was left to till the fields." She must have done this with great success, for later we find the General offering to use his own money to pay the new brigade he was raising, if Congress could not find the wherewithal!

A favorite relative in the Stark family was a niece,

another Molly, daughter of General Stark's brother. Since her real name appears to have been Molly, her uncle, of course, had to call her by some other of his own inventing. So he chose *Polly*; and the name stuck. Polly Stark was born in 1752. In her twenty-first year she married James Lathrop and went with him to live in Bennington.

It was at this time that Aunt Molly is said to have busied herself with the magnificent piece of handiwork shown in Figure 1. She took coarse homespun wool blanketing, and sewed it together into a single piece something over seven feet long by nearly the same number in width. On this she must have drawn her pattern — a brilliantly bold affair of acanthus scrolls and huge carnation-like flowers interspersed with buds and berries and stray blossom sprays. And somehow or other she must have stretched this blanketing upon a frame — a quilting frame no doubt, for such things were common in every household.

This done, Molly Stark took loosely spun home dyed wools, not long from the backs of the family's own flocks; laid several strands together, and, with her crotch pulled and pushed her heavy yarn through the interstitches of the coarse blanketing. So evenly did she lay her loops of yarn and so precisely did she pull them that her finished work presented a soft, deep surface — as of some marvellous woven textile that needed no shearing to add smooth improvement to already existing perfection. The colors that she chose were harmonious and quietly cheerful, varying from a creamy tan to the deep red-brown known as henna.

No wonder Polly Lathrop preserved this magnificent token of her aunt's affection, and that the next generation and the next cherished it as an heirloom, until a great grand-daughter wisely and generously insured its future safekeeping by presenting it to the Museum of the Society of the Daughters of the American Revolution in Washington. There today it is displayed, a silent yet eloquent witness not only to the industry of a New England housewife, but to the bold vigor of her sense of design and the impeccable excellence of its expression.

A Note on Certain Early Coverlets

By THE EDITOR

MRS. HARRIS' contribution concerning the handiwork of Molly Stark in behalf of her niece Polly (or Molly) Lathrop seems to offer an appropriate point about which to group some information concerning an early American handicraft of which many even among the erudite students of the subject seem to be uninformed.

Pinned to its border, this Lathrop heirloom — now displayed in the Museum of the Daughters of the American Revolution in Washington — bears a card which informs the public that the piece is a *hooked rug*. For years, furthermore, a legend has been accepted to the effect that the specimen was originally twice its present length, but, at some period in its history, has suffered bi-section, with the subsequent loss of one of its fractions.

By what conserving miracle so striking an example of

old-time handiwork has escaped published citation as a hooked rug, no man can say. Armed with such a bit of evidence, the cohorts of those who insist that hooked rugs are a typical eighteenth-century product might have thought to achieve victory over their doubting adversaries who have maintained that they are a special device of Victorianism. It is, in fact, only by a narrow margin that the dissemination of a serious error has been avoided.

Now, without doubt, the Lathrop heirloom constitutes an illuminating document in the history of hooked rugs. But the evidence which it affords serves rather to confirm than to weaken the contention of those who place the making of such carpetings in the nineteenth century rather than in the eighteenth. *For Polly Lathrop's mighty embroidery is not a rug at all — in the present sense — but a*



Fig. 2 — HOOKED BEDCOVER (1763)

The earliest known example of the wool-on-wool type of bedcover. Made by Mary West for herself and her husband Nathan. The close hooking, unshored, varies in direction and thus imparts interesting quality to the surface of the work. While the design is similar to that of later examples, it is far less heavy in execution.

Owned by Mrs. W. C. Tainter.

bedcover. Furthermore, it is not even an unique bedcover, but belongs in a very rare yet clearly defined category, of which several examples exist and may be examined by the curious.

Whatever our natural and proper hesitancy to accept family tradition as historical fact, there is good reason to believe that the date 1773 assigned to the Lathrop bedcover is not far from correct. We have an indication to that effect in the form of a damaged though at one time equally superb specimen of handiwork which is conveniently inscribed with the date 1779 (*Frontispiece*). This latter specimen owes its preservation to the casual circumstance of having been cut in two and utilized as padding for a carpet in the village of Chelsea, Vermont. When, in heaven's appointed time, the concealing carpet was taken up for a cleaning, the bed piece was discovered

slumbering beneath it — like the princess in the fairy tale, immured and enchanted for a hundred years, — to be awakened by the sturdily compulsive kiss of a vacuum cleaner.

The cover thus prosaically preserved and romantically rescued is believed to have belonged to Elihu Hyde, whilom citizen of Chelsea; the jagged tear in its upper edge is doubtless attributable to the clutching hand of Elihu as he dragged the comforting wool more closely about his ears on zero nights.

There is a resemblance between this coverlet and the Lathrop example, which can by no possibility be accidental. Either the Chelsea piece is a copy of the other, or both are variant expressions of a popular and fairly well-known design of the period. As will presently be seen, the latter alternative seems far the more probable of the two.

The Hyde coverlet differs from the Lathrop example chiefly in the fact that its surface has, for the most part, been sheared, whereas the Lathrop loops remain uncut. With long use, the Hyde coverlet's thick pile of loosely spun wool has been matted to a texture not unlike that of the primitive piece from which it was derived. Besides the picture of the whole rug shown in the Frontispiece, it has seemed wise to include a detail of the surface of the piece and of its back as well. The latter shows the home-spun blanketing — which is the foundation of the work — and the distribution of the wool tufts upon it.

As already suggested, neither Molly Stark nor Madame Hyde may be credited with originating the pattern of their monumental bedcovers. Though interpreted by those dames with massive and almost splendid dignity, the design itself — apparently a development of earlier and less luxuriant crewel work scrolls — seems to have been more or less standard to certain sections of New England. Such, at least is the inference to be derived from yet another coverlet, signed, and dated 1763, which Mary West (probably of Connecticut) made for



Fig. 3 — HOOKED BEDCOVER

Reputed to have come from the Connecticut River Valley of Massachusetts. Far inferior to others in the group, but obviously related to them in pattern and, like them, wrought with wool yarns on a wool ground. Colors: tans, whites, and blues, on blue ground.

Owned by Henry D. Sleeper.

herself and her husband Nathan, some twenty-five years after their marriage. This coverlet is wrought with a somewhat hard-surfaced wool yarn on a wool background, apparently by some process of close and rather short-looped hooking, which remains unsheared. It now belongs to Mrs. W. C. Taintor of Hartford, Connecticut, a descendant of the original owner (Fig. 2).

A decadent derivative of the same type, said to have been found in a Connecticut River Valley town in Massachusetts, now reposes in the collection of Henry D. Sleeper of Boston and Gloucester (Fig. 3). In this, again, the loops of the wool yarn are unsheared.

In successive specimens of this type of coverlet, the size of the pattern seems to increase with the lateness of the date of making. A coverlet belonging to Mrs. H. C. Abell of Lowville, New York, illustrates this tendency (Fig. 4). The piece was made and dated in 1802 by Philena McCall, whose Scotch instinct is doubtless responsible for her giving a thistle-like cast to the palmette or carnation forms of earlier specimens.



Fig. 4 — BEDCOVER (1802)

The latest of the series. A reminiscence of earlier form wrought in the early manner.

Owned by Mrs. H. C. Abell.

Quite different in design from the examples already illustrated, but technically in the same category, is a coverlet, belonging to Mrs. Isabelle Rogers of Boston, at last accounts on exhibition at the Wadsworth Atheneum in Hartford (Fig. 5). Here the wool yarn is worked on a wool background in chain-stitch. The color, three shades of blue on a white field, is striking; the rather scattered pattern seems to have some slight affiliation with crewel work designs. This piece bears no date.

* * *

To the hitherto undiscovered coverlets here discussed no name has yet been given. For want of better designation, they may as well be called the *wool-on-wool* type; since, while in no two examples is the stitch quite the same, yet in all of them the materials are very similar. Without exception, the specimens here pictured were, apparently, wrought much as are hooked rugs, with some kind of hook or crotchet; but there is at least one wool-on-wool coverlet—that published in *ANTIQUES** for July, 1924—every stitch of which was embroidered with a needle.

* * *

These wool-on-wool coverlets are, on many accounts, important. In the first place, they constitute a new category of early American handicraft. Again they *do* offer conclusive proof that hooking *as a technique* was in common use during the eighteenth century. That, however, is far from indicating antiquity for hooked rugs. In the case of the coverlets observed, the work usually has been executed with woollen yarn on a homespun woollen ground. Somewhat different materials are employed in rugs. The character of the pattern, too, is inescapably of the eighteenth century, and is utterly different from anything yet encountered among hooked rugs.

What then is the relationship between these early and magnificent appurtenances of the bed and the later and plainer strips of hooked carpeting which occupied a relatively humble and servitor-like place beside the chariot of

dreams? It is comparable to the relationship between aristocratic ancestors and proletarian descendants of a collateral line.

No art is ever quite lost or completely forgotten. It passes out of use, perhaps, and remains dormant for years or for generations, only to spring into renewed life with the advent of a fresh requirement. Never, however, is the new manifestation quite the same as the old. It is likely to be more free, more easily achieved, often, somewhat vulgarized.

Hooked rugs perfectly illustrate the principle. Their making represents the renewal and reapplication of that earlier and finer art of the crotchet, which, during the late seventeenth century and the early years of the eighteenth, was first turned to the production of Turkey work, then to the making of decorative bedcovers so heavily warm that beneath them even the thinnest blooded Puritan could burrow to comforting warmth during arctic New England nights. Of these bedcovers no great number can have been made. All that are known now have been considered in these notes, though perhaps the later white linen spreads tufted with candle wicking are ghostly reminiscences of more magnificent prototypes in wool.

The crotchet, however, was put to livelier use when the factory output of pictorial rugs began to arouse housewifely dissatisfaction with the usual striped home-grown carpets of

loom woven rags and yarn. Needle embroidered rugs and carpets were already fairly familiar; but they represented vast labor. The crotchet, the strips of colored rags which had hitherto served for loom weaving, and the burlap, salvaged from various bags and bundles, now suddenly joined to point a broad, easy, and economical pathway to the "home beautiful." No wonder that hundreds, indeed thousands, of women folk flocked to that inviting approach. And if the new way often failed to lead its votaries to the beautiful, it led them at least to the bright; and, after all, between the two very few are concerned with the difference.



Fig. 5 — BEDCOVER (eighteenth century)

Worked in what appears to be a closely spun wool yarn on a wool blanket ground. The stitch, which seems to be a kind of chain-stitch, was probably accomplished with a hook of some sort. Colors: white and three shades of blue.

Owned by Miss Isabelle Rogers.

*Vol. VI, p. 10.

European Continental Pewter

Part VI

*The Pewter of France from the Sixteenth to the Nineteenth Century**

By ADOLPHE RIFF

Conservator of the Museums of Strasbourg, France

With a Foreword by Howard H. Cotterell, F. R. Hist. S.

FOREWORD

It has been, and will be my endeavor, and that of my able colleague Robert M. Vetter, to put before readers of this series of articles only such information as is entirely reliable and authoritative. In furtherance of that aim we had collected many beautiful and useful photographs to illustrate our French notes. We felt, however, that neither these nor our own knowledge of France would fully satisfy the high standard we had set out to achieve. We therefore decided to invite the greatest authority on French pewter to undertake this task for us; and the accompanying notes by Conservator Adolphe Riff are the outcome of that invitation.

M. Riff is the author of several standard monographs on various aspects of French pewter, several of which are referred to in his article. He is at present engaged upon extensive researches in connection with his great work on French pewter in general, which he hopes to publish within the next few years.

Upon his consenting to undertake this task for us, we gladly placed at his disposal such photographs and information as we had accumulated. Some of this material he has adopted, supplementing it with much more from his own rich collections. The resulting article is one which it gives me genuine pleasure to submit for the edification of readers of ANTIQUES.

To Mr. Vetter are due thanks for the preliminary rendering into English of M. Riff's notes, and for many helpful suggestions, both to him and to myself. M. Riff informs me that, his investigations not having extended as yet to a consideration of Channel Islands' pewter, he prefers to leave its discussion to me. I have, therefore, added a few notes on this subject, immediately at the end of his article. H. H. C.

ALTHOUGH old pewter stands at present in the focus of so much attention with many general and specializing collectors, and in spite of the fact that, by many, the work of the French pewterers is considered the most desirable, up to the present no comprehensive and practical treatise on the subject has existed. Many of the works which have already appeared deal only, for the most part, with certain aspects of the pewter of the Middle Ages and the Renaissance period, such as the work of the celebrated craftsman, François Briot;† yet, besides these exceptional masterpieces of the pewterer's art, numerous types of best quality pewter were made in all the French provinces; and, though not connected with so celebrated a name as that of Briot, they are, nevertheless, well worthy of our attention.

When compiling our monograph on the pewter of Strasbourg,‡ we were struck by the complete absence of French pewter literature available for purposes of comparison, with the result that we were compelled to start on a comprehensive study of French pewter in general. The first fruits of our research were laid down in two papers on *l'Orfèverie d'Étain en France*: (1) *Les Écuellés à bouillon* (1925), and (2) *Les Aiguillères en Casque* (1926). These treated of the more ornamental types of the well-known French porringers and the so-called helmet-shaped ewers. Nevertheless the subject still remains as unilluminated as it is vast, and we expect that at least another two years of study and research will be necessary before we shall be able to complete our detailed and extensive work on French pewter.

We gladly answered the call to contribute to this series now appearing in ANTIQUES a concise and entirely original treatise,

derived from our research up to the present, and touching all the principal aspects of the topic. It is certainly the first practical paper on French pewter such as the average collector may thus far reasonably hope to acquire.

We have decided to omit entirely the customary but somewhat arid quotations from archives, and to follow the general trend of the work of which ours is to form a part: *i.e.*, to show the student of European pewter how to recognize French types, how to allot them to the different provinces of France, how to understand the evolution of their shapes and decorations, and last, but not least, how to distinguish the marks or "touches" which we find upon them.

For the convenience of readers not entirely familiar with European geography, we have drawn up a little chart in Figure 103, whereon we have marked the places and districts referred to in these notes.

FRENCH PEWTER MARKS

Let us commence with the French pewter marks, upon some recognition of which the decision as to nationality may often rest, and about which, up to the present, nothing of importance has been available.

It had been duly ordained that the pewterer strike upon his wares his private or personal touch (*poinçon de maître*), as a means of identification in case of fraud in the matter of the permissible proportion of lead used in the alloy — a proportion which was prescribed strictly by the rules of the guilds. Generally speaking, three qualities of metal were permitted, *viz.* superior, medium, and common, each of them indicated by a differing quality touch (*poinçon de contrôle*). Therefore French pewter generally shows two marks, that of the maker and that of the grade; and very frequently a combination of the two was used.

We also find the touches of individual assayers or searchers (*contrôleurs*), gauging marks (*poinçon de jaugeage*), and owners' marks (*poinçon de propriétaire*).

MAKERS' MARKS

The pewterer's marks mostly take the shape of circular or oval labels or escutcheons, wherein, besides certain emblems, such as pewterer's tools, we find also the pewterer's initials; and, since the beginning of the eighteenth century — though at first infrequently — the pewterer's name in full, and sometimes, also, the name of the town in which he worked.

QUALITY MARKS

The quality touch takes a shape similar to that of the maker's mark, and usually shows the town arms and a letter or emblem, crowned or uncrowned, indicating the quality of the metal. Thus, the finest quality is indicated by an *F* (*fin*) or two *F*'s back to back, crowned, and circumscribed by the name of the town, and, in addition, a date indicative of the introduction of some new rule regulating the composition of the metal (*Figs. 104 d and e*). *C*, or two *C*'s back to back, is indicative of common quality

*Continued from the September number of ANTIQUES. Copyright, 1927, by Howard Herschel Cotterell. All rights reserved.

†Gérmain Bapst, *L'Étain*, 1884.

‡*Les Étais strasbourgeois du 16e au 19e siècle*, 1925.

These two marks are the ones most frequently met with on French pewter (*Figs. 104 a, b, and c*).

The ordinance of 1691 referred to above was not valid for the whole country, the Franche-Comté, Alsace, and French Flanders retaining their own system of marking. There the pewterer's hammer, the fleur-de-lys, and the crowned rose, respectively, were used, as well as the following words: **fin*, *étain fin*, *étain cristalin*, *étain d'Angleterre* (*Fig. 104 k*), *étain de Cornouailles* (Cornish tin. *sic*), and *antimoine* (antimony), referring to a component part of the alloy.

RECORDED MARKS

Touch plates of lead, upon which these touches had to be recorded, were kept at the various guild headquarters, and, did they still exist, would furnish an enormous amount of most valuable information; but, unfortunately, the only ones now known are those at Lille and Nancy. The former is reproduced in our *Écuellen à bouillon*. On this plate we find, besides the pewterer's name, the rose, the fleur-de-lys, and the hammer—all symbols used to mark different qualities of metal. It must also be noted that the pewterer's private touches were used in different sizes, and we have counted as many as seven of these for one pewterer!

These leaden documents eloquently demonstrate to us the great number and variety of touches. Considering that the same state of affairs may be assumed to have existed in all towns of importance, we may easily realize the great difficulty of identification, especially if we bear in mind that production was in full swing in hundreds of places during several centuries.

HINTS FOR IDENTIFICATION

The following hints will afford further assistance in arriving at a classification of marks:

The *crowned rose* was in use chiefly in northern and north-eastern France, within the regions covering the towns of Lille, Nancy, and Metz. The initials of the pewterer are generally found in the crown, whilst the arms of the town are often found in the centre of the rose. The arms of Lorraine are the double cross, so characteristic of the district.

The *crowned fleur-de-lys* (*Fig. 104 f*) is the mark really most frequently met with. It was popular in nearly every part of France; but subtle differences exist, characteristic of the various regions, and sometimes difficult to identify. These differences are to be found either in the shape of the lily itself, or in its framing. For instance, at Lille, we find a lily in full blossom, surrounded by a wreath of leaves; whilst at Paris we get a very small one beneath the letter *P*. At Strasbourg we find a *demi-fleur-de-lys*; whereas in Lorraine we find in vogue a stiff, archaic, quasi-Gothic

variety (*Fig. 104 f*). It should be noted, in this connection, that the fleur-de-lys occurs also on Swiss and German pewter, but in the maker's touch, and not as a quality mark.

The *crowned pewterer's hammer* is also a frequently used quality symbol, sometimes alone and at other times grasped in a hand. The assumption that the hammer was used to denote beaten ware may have held good in the sixteenth and seventeenth centuries so far as pewter is concerned; but certainly not for later periods, when we find it on all grades of metal, even down to the commonest. The region north of the Loire may be considered its true home. It is usually flanked by the initials of the pewterer (*Fig. 104 g*), and in Paris it surmounts the letter *P*.

The three preceding quality marks were but little used in southeastern France, where town arms on cartouches and escutcheons played the leading role.

The *angel with sword and scales* rarely occurs on French pewter, a fact which should be well kept in mind. Only a few pewterers at Lyons use it, in combination with the word *fin* (*Fig. 104 j*); and, further, the Alsatian pewterers of Strasbourg, Colmar, and Mulhouse employ it after the manner of their German and Swiss confrères, with whom this symbol played so important a part.

A Parisian mark which was shown to us by Mr. Vetter (*Fig. 105*) displays two angels supporting a crown over a hammer, but in this case the angels are not so much symbolic as ornamental.*

A *Phrygian cap* was the symbol introduced during the great revolution by certain towns, e.g., Montbard. Dates in such marks refer to the new revolutionary calendar: thus, *An 6* corresponds with the year 1798.

TOWN ARMS

Of marks containing town emblems one may mention Besançon (an eagle supporting two columns), Carpentras (the bit of a horse), Colmar (a mace), Mulhouse (a mill wheel), Strasbourg (a shield with "bars") (*Fig. 104 h*), and Nancy (the double cross of Lorraine).

DATES OF MARKS

Dates on French pewter marks may be interpreted as follows. They have a twofold significance: in quality marks they refer either to the adoption of a new rule or to some modification of an existing regulation; in the pewterer's touch they usually have reference to the year in which he became a *master*.

From this one may draw the important conclusion that dates on such marks do not, by any means, tally with the actual date of the piece on which they appear.

Very great deviations are possible in this respect; for instance, a piece bearing a quality mark with the date 1691 may quite well

*See Label Table, *ANTIQUES* for January, 1927 (Vol. XI, pp. 38 and 39).



Fig. 103.—MAP OF FRANCE
Showing positions of departments and of places mentioned in the text.

*A remark which may also be applied to the few English marks which adopt this device. H. H. C.

have been made as late as 1730, or even later, for this marked date merely guarantees that the metal conforms to certain rules laid down in 1691. On the other hand, a date in a pewterer's touch, say, 1740, refers back to the date of the maker's acceptance into the guild as a master pewterer, and not the actual year in which the piece was fashioned, which may well have been some thirty or forty years later, since he was not permitted to alter the date in his touch from year to year.*

It is, therefore, by no means uncommon or surprising to find a piece showing marks with apparently conflicting dates, as, for example, the Joinville measure from the collection of Étienne Delanoy of Amsterdam (Figs. 137 *a* and *b*, to be published later).† On the lid of this piece appears the quality mark of the crowned *C*, with date 1691, whereas in the pewterer's touch of the crowned hammer occurs the date 1706! The piece itself may well have been made even some years after this latter date.

GAUGING MARKS AND OWNER'S MARKS

Totally different in character and meaning are the gauging marks which one finds struck on measures and so are the marks of ownership which from time to time appear.

Gauging marks indicate nothing more than that the capacity of the measure has been tested officially by an authorized inspector of the Government. At Strasbourg these marks took the form of escutcheons bearing the town arms over a barrel and accompanied by the letters K—Z.

Owners' marks were sometimes struck on pewter belonging to households of the nobility, or belonging to institutions using large quantities of the ware, such as hospitals, monasteries, corporations, taverns, and the like. They are but rarely found on the possessions of private individuals, who were content to have their initials punched or engraved upon their pieces. But methods of distinguishing private property do not fall within the scope of a treatise on pewter marks.

SHAPE AND DECORATION

The production of pewter in France varied in the different departments of the country, not only in quantity, but in quality as well. The less flourishing districts, where the populations made their living out of agriculture or fishing, produced pewter in smaller quantities and of simpler character than that of places where a well-to-do bourgeoisie—as in the prosperous wine growing departments—called for abundant and beautiful pewter. So the whole eastern region of France, including Lyons, Dijon, Besançon, up to the Alsatian towns of Mulhouse, Colmar, and Strasbourg (Fig. 103), may be

regarded as the veritable home of the choicest French pewter pieces, though many towns outside this district—otherwise famous for the high artistic development of their crafts, such as Bordeaux, Orléans, Paris, Rouen, and Lille—shine also in the light of their pewterware.

Generally speaking, French pewter was made from excellent metal of silver-like brilliance. It is further distinguished by its great purity of form and style of decoration. Hence the high appreciation extended to it by all collectors is fully justified. Good balance of outline and pleasing proportions characterize even the most simple objects, and the exaggeration and clumsiness of decoration so frequently met with in German and Dutch pewter are avoided.

As in other countries, most of the pieces which have escaped destruction up to the present date from the second half of the seventeenth, but still more from the eighteenth century, which is the period of elegant pewter. Objects of earlier times have become very rare on account of the habit of melting down old pieces and recasting them into new shapes.*

From about the middle of the eighteenth century, the quiet charm of pewter seems to have been less appreciated. The severe competition of earthenware and china manifests itself, backed by the pottery dictates of fashion; and in France the rise in popularity of the wares of Rouen, Moustiers, Nevers, Strasbourg, and several other manufactories of less importance, are coeval with the rapid decline of French pewter.

A FAMILY TRADE

In France, as in other European countries, we see the pewterer's trade pass from father to son, and we meet the same name for several generations. The following few names of such pewtering families will assist in identifying French pieces: *Fabreguette* and *Soulinac* at Bordeaux; *Archimbaud*, *Morand*, and *Laubreaux* of Lyons; *Buffard* of Dijon; *Varin*, *Cornet*, and *Ledoux* of Besançon; *Koechlin* of Mulhouse; *Waldner* and *Doll* of Colmar; *Faust*, *Isenheim*, *Wehrlen*, *Bergmann*, and *Borst* of Strasbourg; *Darras* of Metz; *Henault* of Nancy; *Barry*, *Laumesnier*, *Gevey*, and *Perrin* of Paris; *Lefèvre* and *Oudart* of Lille; *Gaillard* of Rouen; *Dorey* and *Leseigneur* at Caen; and *Salmon* of Chartres.

As will be seen from their names, most of the pewterers working in France were Frenchmen, but, in some instances, immigration took place, especially from Switzerland and Italy. The beautiful Louis XVI cruet to be illustrated later in Figure 142, from the Riff collection, emanates from southern France, as proved by the word *fin* in the touch, but the latter also bears the name *Battista Sartori*, who was probably an Italian craftsman who had settled in France.

*The same procedure would seem to have obtained in all countries. H. H. C.

(To be continued)



Fig. 104—CHARACTERISTIC MARKS ON FRENCH PEWTER



Fig. 105—PARISIAN PEWTER TOUCHES
Showing two dates (1678 and 1722) on one and the same piece.

*This same remark refers also to English pewter. H. H. C.

†The thumbpiece of this was the one chosen to illustrate the Brambleberry thumbpiece in a preceding article of this series. See *ANTIQUES*, Vol. XI, p. 197, Fig. 30. H. H. C.

Music Covers

By AARON DAVIS

*Illustrations from the author's collection**

THE introduction of lithography into the United States and the establishment of the first lithographic presses, about 1825, gave us a form of reproductive art, the commercial use of which is nowhere better exemplified than on the covers of music sheets. The earlier covers were in black and white, sometimes tinted by hand. Later, as color printing was introduced, covers developed from simple affairs in one or two tints to highly colored pictures. A few old music sheets have engraved covers, but, after lithographs came to be recognized as both effective and economical, the great majority of musical publications were decorated by means of the new process. Most of the early lithographic firms

did some of this cover work, and we find such well-known names as Pendleton, Bufford, Thayer, Moore, Sarony, Currier, Weber, Endicott, and others, represented on the music of their day.

These old pictorial music covers — the best of them dating from the forties and fifties of the past century — offer today an interesting commentary upon the interests and preoccupations of our grandparents. Besides that, many of them are excellent specimens of the lithographer's art; for they are often more skilfully drawn and more painstakingly executed than the cheap contemporary illustrative prints, colored cartoons, and gaudy tracts which were turned out in vast quantity for distribution in cheapest imaginable markets. The moron with a few pennies in his pocket was the

natural target for the infinitely multiplied print. But to sell for fifty cents or more, a piece of music had to satisfy the lofty connoisseurship of persons whose wealth and culture were attested by the possession of at least fifty cents and by probable access to a piano. Hence, however tinkling and

empty the composition itself, its aspect was accorded the enticement of well executed lithography.

Music covers, accordingly, may stimulate the collecting instinct either from one or from both of two standpoints; first, that of interest in the manners, customs, and events of a past generation; second, that of concern for the development of an important American art industry. But whatever the standpoint of the collector of music

covers, he may rest assured that he will never lack for subjects worthy of his study. To give the beginner in the field some nature of its scope, I need only cite the fact that the collection of music housed in the Widener Library, at Harvard University, Cambridge, contains some 80,000 items, of which perhaps 30,000 have covers bearing some sort of a picture.

When it comes to classifying the various pictures, the mere list of topics becomes almost bewildering. Here, for example, are but a few: *portraits, views, costumes, minstrels, military exploits, comics, dancers, ships, steamers, athletics*. There will be others. The average collector, however, will not hope to have examples representing each class. If he is wise, he will specialize. For instance, if one is collecting views of New York City, why not choose those on music covers? Or, perchance, yachts, steam engines, smoking or drinking pictures will offer the strongest appeal. Innumerable examples of

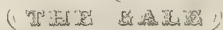


Revised. Published by Henry Prange & Son, New York.



BUNKER HILL QUICK-STEP.

*These illustrations have been chosen because of their early date — all occur before 1850 — their variety of subject, and their exemplification of the work of different publishers.



371122 1-1 21, 22, 23

Phila. Acad. Nat. Sci. 1892, p. 106, fig. 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 100, 101, 102, 103, 104, 105, 106, 107, 108, 109, 110, 111, 112, 113, 114, 115, 116, 117, 118, 119, 120, 121, 122, 123, 124, 125, 126, 127, 128, 129, 130, 131, 132, 133, 134, 135, 136, 137, 138, 139, 140, 141, 142, 143, 144, 145, 146, 147, 148, 149, 150, 151, 152, 153, 154, 155, 156, 157, 158, 159, 160, 161, 162, 163, 164, 165, 166, 167, 168, 169, 170, 171, 172, 173, 174, 175, 176, 177, 178, 179, 180, 181, 182, 183, 184, 185, 186, 187, 188, 189, 190, 191, 192, 193, 194, 195, 196, 197, 198, 199, 200, 201, 202, 203, 204, 205, 206, 207, 208, 209, 210, 211, 212, 213, 214, 215, 216, 217, 218, 219, 220, 221, 222, 223, 224, 225, 226, 227, 228, 229, 230, 231, 232, 233, 234, 235, 236, 237, 238, 239, 240, 241, 242, 243, 244, 245, 246, 247, 248, 249, 250, 251, 252, 253, 254, 255, 256, 257, 258, 259, 260, 261, 262, 263, 264, 265, 266, 267, 268, 269, 270, 271, 272, 273, 274, 275, 276, 277, 278, 279, 280, 281, 282, 283, 284, 285, 286, 287, 288, 289, 290, 291, 292, 293, 294, 295, 296, 297, 298, 299, 300, 301, 302, 303, 304, 305, 306, 307, 308, 309, 310, 311, 312, 313, 314, 315, 316, 317, 318, 319, 320, 321, 322, 323, 324, 325, 326, 327, 328, 329, 330, 331, 332, 333, 334, 335, 336, 337, 338, 339, 340, 341, 342, 343, 344, 345, 346, 347, 348, 349, 350, 351, 352, 353, 354, 355, 356, 357, 358, 359, 360, 361, 362, 363, 364, 365, 366, 367, 368, 369, 370, 371, 372, 373, 374, 375, 376, 377, 378, 379, 380, 381, 382, 383, 384, 385, 386, 387, 388, 389, 390, 391, 392, 393, 394, 395, 396, 397, 398, 399, 400, 401, 402, 403, 404, 405, 406, 407, 408, 409, 410, 411, 412, 413, 414, 415, 416, 417, 418, 419, 420, 421, 422, 423, 424, 425, 426, 427, 428, 429, 430, 431, 432, 433, 434, 435, 436, 437, 438, 439, 440, 441, 442, 443, 444, 445, 446, 447, 448, 449, 450, 451, 452, 453, 454, 455, 456, 457, 458, 459, 460, 461, 462, 463, 464, 465, 466, 467, 468, 469, 470, 471, 472, 473, 474, 475, 476, 477, 478, 479, 480, 481, 482, 483, 484, 485, 486, 487, 488, 489, 490, 491, 492, 493, 494, 495, 496, 497, 498, 499, 500, 501, 502, 503, 504, 505, 506, 507, 508, 509, 510, 511, 512, 513, 514, 515, 516, 517, 518, 519, 520, 521, 522, 523, 524, 525, 526, 527, 528, 529, 530, 531, 532, 533, 534, 535, 536, 537, 538, 539, 540, 541, 542, 543, 544, 545, 546, 547, 548, 549, 550, 551, 552, 553, 554, 555, 556, 557, 558, 559, 560, 561, 562, 563, 564, 565, 566, 567, 568, 569, 570, 571, 572, 573, 574, 575, 576, 577, 578, 579, 580, 581, 582, 583, 584, 585, 586, 587, 588, 589, 590, 591, 592, 593, 594, 595, 596, 597, 598, 599, 600, 601, 602, 603, 604, 605, 606, 607, 608, 609, 610, 611, 612, 613, 614, 615, 616, 617, 618, 619, 620, 621, 622, 623, 624, 625, 626, 627, 628, 629, 630, 631, 632, 633, 634, 635, 636, 637, 638, 639, 640, 641, 642, 643, 644, 645, 646, 647, 648, 649, 650, 651, 652, 653, 654, 655, 656, 657, 658, 659, 660, 661, 662, 663, 664, 665, 666, 667, 668, 669, 670, 671, 672, 673, 674, 675, 676, 677, 678, 679, 680, 681, 682, 683, 684, 685, 686, 687, 688, 689, 690, 691, 692, 693, 694, 695, 696, 697, 698, 699, 700, 701, 702, 703, 704, 705, 706, 707, 708, 709, 710, 711, 712, 713, 714, 715, 716, 717, 718, 719, 720, 721, 722, 723, 724, 725, 726, 727, 728, 729, 730, 731, 732, 733, 734, 735, 736, 737, 738, 739, 740, 741, 742, 743, 744, 745, 746, 747, 748, 749, 750, 751, 752, 753, 754, 755, 756, 757, 758, 759, 760, 761, 762, 763, 764, 765, 766, 767, 768, 769, 770, 771, 772, 773, 774, 775, 776, 777, 778, 779, 780, 781, 782, 783, 784, 785, 786, 787, 788, 789, 790, 791, 792, 793, 794, 795, 796, 797, 798, 799, 800, 801, 802, 803, 804, 805, 806, 807, 808, 809, 810, 811, 812, 813, 814, 815, 816, 817, 818, 819, 820, 821, 822, 823, 824, 825, 826, 827, 828, 829, 830, 831, 832, 833, 834, 835

The collector of old covers will find them in various places and in various conditions. Sheets which have been trimmed to fit with others between board covers are now frequently torn out and disposed of. Such sheets, whether bound or not, are known as *cut* sheets. Those which remain

Luckily for us, it was once the fashion, or custom, for ladies to take great care of their music sheets and to have them bound in convenient volumes, often with the name of the owner stamped on the cover. To this circumstance we are indebted for the numerous music sheets which have





in their original condition are said to be *uncut*. Theoretically the uncut sheets are the more desirable.

As most music books of this period have little or no value outside of the lithographs which they may contain, it has often been found convenient to break them up. A wise collector will preserve the whole music sheet and not tear off the pictured cover, as many have done in the past. Worse still it is to trim down the cover so that only the picture remains. This has sometimes been done to deceive a prospective purchaser into thinking the lithograph an independent unit; for, like prints out of books, pictures from music covers have not often been held in high esteem as collector material. The reverse side of a pictured cover is usually blank, and thus helps convey the suggestion of a special composition. The absence of any title in connection with an old lithograph or engraving, however, is a suspicious circumstance, which should put any person on his guard.

Among music cover prints there occur subjects obtainable from no other source. They may often be purchased

for a few cents; though some, of course, are fairly expensive. Like cup plates, historical flasks, Currier prints, potlids, and other things dear to the heart of the collector, music covers offer constant challenge to investigation. Here is the *Sontag Polka*, on whose cover a bulky Signor Lablache disports in company with a winsome lady identified as Madame Sontag. Who were these entertainers of an earlier day; where did they appear, and was their performance as tedious as their picture might lead us to believe?

Who, again, was this lank *Mad^{lle} Augusta* the brevity of whose skirts and the neatness of whose baluster turnings must have excited no small comment in the days when she bounded nimbly about the stage as a sinuous bayadere? Question upon question, until we are moved to seek the keys that shall unlock the ivory gates of the past and shall admit us understandingly into companionship with the small and intimate things of its daily life. And in the seeking of the keys and in the retracing of lost years, we shall find many of the great rewards of the true collector.



Davis Quadrants

By HOWARD M. CHAPIN

A LARGE proportion of the goods of various sorts that were made in America during the Colonial and Revolutionary periods bear no trade-mark of any sort, but there are a few classes of articles that were usually marked with the maker's name. Apparently the manufacturers of nautical instruments took pride in their work, and, as a result, developed the habit of putting their names, and sometimes also a date, on quadrants. A large number of these Colonial and Revolutionary wooden quadrants, of the type often called "Davis" quadrants, have been preserved and have found their way into various public and private collections.

John Robinson* tells us that this form of quadrant was invented by John Davis in 1586, and that, though in common use in the eighteenth century, it has been so long obsolete that a present-day navigator would not know how to use one, and "only the student of the history of navigation can explain them or their uses." These curious old quadrants were usually made out of some dark wood, with scale arcs of boxwood.

It would be interesting if someone would compile a census of these American-made instruments, with extensive consideration of their manufacturers. The following notes on such quadrants as have come under my own observation may therefore prove helpful.

Benjamin King of Newport

The museum of the Rhode Island Historical Society contains three Davis quadrants. One, according to the inscription upon it, was *Made by Benjamin King in Newport R^h. Island 1762* (Fig. 1). This Benjamin King was the son of Captain Samuel King and was born in Salem,

where he was baptized, March 13, 1707.* He removed to Newport, Rhode Island, where, on July 12 or 19, 1742, he married Mary Hagger, misspelled *Magger* in the printed records.†

The couple had four children: Benjamin, Mehitabel, Samuel, and Mary. Benjamin King is described as "a gentleman of very respectable character," and was for many years engaged in business at Newport. In 1759 and 1760, he was senior member of the firm of King and Hagger, which kept a store near the sign of Mr. Pitt. Here they carried on the business of importers and retailers of general merchandise, stationery, and nautical instruments. The junior member of the firm was probably William Hagger, King's brother-in-law or nephew. From importing and selling mathematical and nautical instruments, King naturally turned to producing them himself. — The quadrant in the Rhode Island Historical Society was made by him as early as 1762. — The firm of King and Hagger was dissolved in the early sixties, although, as late as 1763, we find them advertising to sell Virginia pork.

In 1766 Benjamin King was carrying on the business of importing, making, and selling quadrants and other nautical instruments at the *Sign of the Mathematical Instruments*, next door to the *Golden Eagle*, in Thames Street, in the shop which he occupied jointly with his son Samuel King, who at this time was engaged in importing and selling paints, brushes, and other artist's supplies. The firm's advertisements appear in the *Newport Mercury* in January and February, 1766. On February 3, Benjamin King's advertisement reads:

*Pedigree of King of Lynn, Essex County, Massachusetts, by Rufus King, 1891.

†Newport Vital Records.

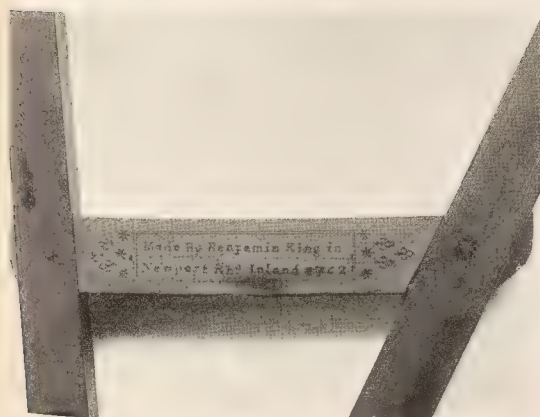


Fig. 1 — DETAIL OF DAVIS QUADRANT BY BENJAMIN KING OF NEWPORT (1762)
Owned by the Rhode Island Historical Society.

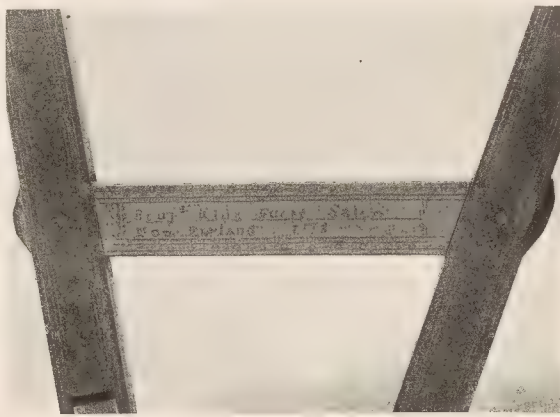


Fig. 2 — DETAIL OF DAVIS QUADRANT BY BENJAMIN KING OF SALEM (1775)
Owned by the Peabody Museum, Salem.

West India Pilots, Mariner's Compass, Daily Assistant, Calenders, Scales and Dividers. Said King makes and sells Hadley's Quadrant, Davis's ditto, Ships Compasses and surveying ditto, of all sorts.

According to the census of 1774, Benjamin King had at that time one colored servant. Upon the occupation of Newport by the British, he removed to North Kingstown, Rhode Island, but presumably returned soon after the withdrawal of the enemy. The Newport Historical Society owns a quadrant that was made by Ben^d King for Mr. John Langely Jun^r.

Benjamin King died in 1786, at the age of seventy-nine, and his son Samuel carried on the business, as is shown by the following advertisement in the *Mercury* of November 27, 1786:

Samuel King

Informs the public

That he continues the Business of Mathematical Instrument making (lately carried on by his Father, Mr. Benjamin King) at his House, next to the Moravian Meeting House, Nov. 13, 1786.

This Samuel King was an artist as well as skilled woodworker. He painted a number of portraits and taught the well-known artists Allston and Malbone.* I have not been fortunate enough to find a quadrant made by Samuel King.

Benjamin King of Salem

There was another Benjamin King who produced nautical instruments in New England in the eighteenth century. This was Benjamin King of Salem, who made a quadrant, now in the Peabody Museum at Salem, which bears the inscription: *Benja^a King Fecit Salem Nou England 1775* (Fig. 2). He also made compasses, two of which, dated 1770 and 1790, are in the Peabody Museum. He was the Benjamin King who was born at Salem, November 23, 1740, and was son of Daniel King of Salem, and so nephew of Benjamin King of Newport. He died December 26, 1804, and is described as "a Mathematical Instrument maker, in that branch which immediately regarded practical navigation by quadrant & compass. He sup-

ported a very good character through life & was much esteemed."†

Daniel King of Salem was born November 17, 1704, and died, at the age of eighty-six, in June, 1790, at which time he is styled: "maker of Mathematical Instruments and "teacher of Mathematics."‡

William G. Hagger

In the Richard W. Comstock, Jr. Memorial Collection at the Rhode Island Historical Society, there is a Davis quadrant inscribed: *Made by William G. Hagger in Newport Rho. Island for . . . 1776*. The owner's name has been cut out and the initials *I. R.* carved in its place (Fig. 3).

William G. Hagger may have been the Hagger of the firm of King and Hagger, importers and dealers in general merchandise and nautical instruments, at Newport, in 1759 and 1760. He was probably the son of William Hagar† and Mary Knowlton, who were married at Trinity Church, Newport, in 1743. It is, of course, possible that this elder William Hagar was of the firm of King and Hagger, and that William G. Hagger was never a member of that firm. In that case he may have been born as late as 1748 and may be the William Hagar whose death at Boston, in 1830, at eighty-two years of age, was recorded in a Providence newspaper. Be that as it may, William Guyse Hagger, the quadrant maker, was living at Newport in 1774, and, according to the census, his family consisted of himself, his wife, five children (two boys and three girls), and a negro servant.

Upon the occupation of Newport by the British,

Hagger removed to Cranston, Rhode Island, and, joining the Pawtuxet Rangers, served as sentinel at Pawtuxet Fort, in August, 1778. No Hagers appear in the Newport census of 1790. The name is occasionally spelled Hawger and may have been so pronounced.

**Diary of William Bentley*, D.D., Salem, Massachusetts, 1905. Vol. III, p. 130.

†*Bentley Diary*, Vol. I, p. 182; Vol. II, p. 414.

‡The name is variously spelled.



Fig. 3—DAVIS QUADRANT BY WILLIAM G. HAGGER OF NEWPORT (1776)
Owned by the Rhode Island Historical Society.

*Rufus King, op. cit.

In the Shepley Library at Providence, there is another quadrant made by Hagger. This one is inscribed: *Made by W^m. Guyse Hagger in Newport Rhode Island 1768 for Charles Edmondson.*

The Peabody Museum* at Salem also has a quadrant made by Hagger, which bears the inscription: *Made by W^m. G. Hagger in Newport Rhode Island 1775,* and the words *Daniel Fish*, evidently the owner's name.

Miscellaneous Makers

The oldest quadrant in the museum of the Rhode Island Historical Society bears the inscription: *Paul Pease 1750,* evidently the maker's name. Nothing definite is known of Paul Pease, quadrant maker, but it is possible that he was the Paul Pease who married Elizabeth, the daughter of Nathaniel Folger of Nantucket. This Elizabeth Folger Pease was born about 1720 and died in 1795.

The other American-made Davis quadrant in the Peabody Museum, Salem, was *Made by W^m Williams in King Street Boston,* and was apparently owned by *Malachi Allen 1768,* as may be fairly deduced from the two

inscriptions that it bears (Fig. 4). This William Williams is probably the Mr. Williams of Marblehead, a mathematical instrument maker,

who, according to Felt,* advertised in a Salem paper about 1774. Felt mentions John Jayne and Samuel Emery as nineteenth-century mathematical instrument makers at Salem.

The Newport Historical Society also has a quadrant *made by A. Lamb of New York for Mr. . . . Carpenter 17 . . .* Unfortunately the last two digits of the date are obliterated.

William Hamlin, the engraver, manufactured and sold quadrants and other nautical instruments in Providence at *The Sign of the Quadrant,*

131 South Water Street, as advertised on his business card, which was illustrated in *ANTIQUES* for March, 1925.†

A very early dated Davis quadrant was sold at auction in New York on January 5, 1926. It bore the inscription: *Made by Benjamin Macy for Mr. Edmond Tolver, 1729.* It is apparently of English manufacture, as are two in the Peabody Museum, made by John Gilbert and I. Hutchins, both of London.

**Annals of Salem*, Vol. II, p. 173.

†See *ANTIQUES* Vol. VII p. 133.



Fig. 4—DETAIL OF DAVIS QUADRANT BY WILLIAM WILLIAMS OF BOSTON (1768)
Owned by the Peabody Museum, Salem.



Fig. 5—NAUTICAL INSTRUMENT BY BENJAMIN KING OF NEWPORT
An elaborate development of the Davis Quadrant, with a wooden telescope attached to it. Probably made during the latter part of the Revolution.
Owned by George L. Miner.

*Acknowledgment of assistance is due to Lawrence W. Jenkins.

Types of Wrought Iron Hardware Applicable to Early American Architectural Treatment, II

Drawings by Dorothy Miller Thormin

EXAMINATION of the doors *A*, *B*, *C*, and *D* in Groups III and IV of this number of *ANTIQUES* and the doors pictured in the October number should suffice to give a fair idea of the progression of door types from the early and simple sheathed form to the elaborate six-paneled door. The sheathed door is not

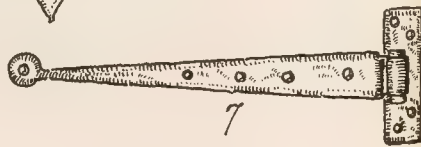
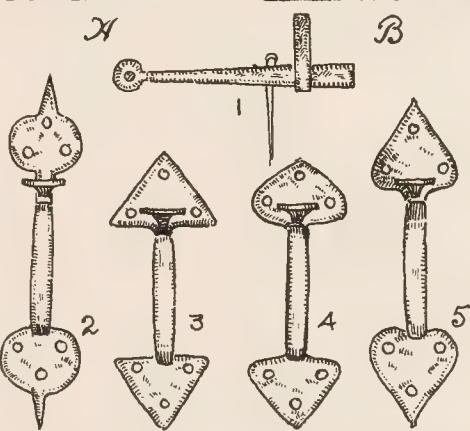
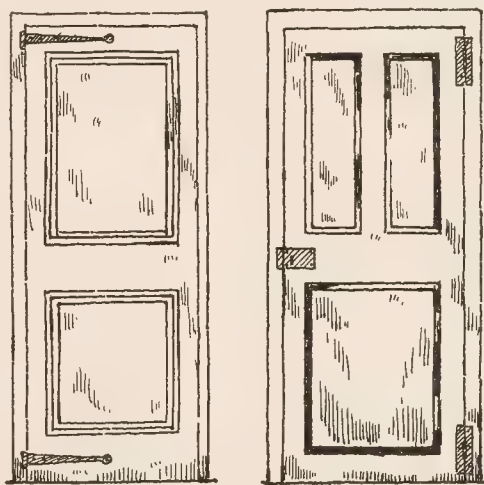
necessarily earlier than the one with two panels; it is merely cruder. Both suggest the late seventeenth and early eighteenth centuries and both are, perhaps, best hung with long strap hinges, such as were used mainly between 1700 and 1780; though any citations of date in such matters should be accepted with reservations.

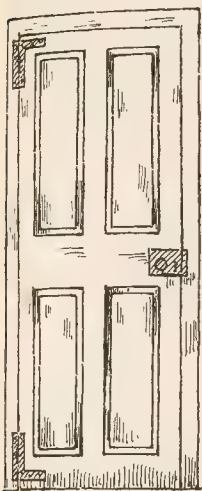
Group III

Two types of such hinges are shown in Figures 6 and 7 of Group III. The possible variants are, however, almost innumerable. Such hinges are still procurable in the original. If reproductions are used, care should be exercised to make sure that the whole piece is hand forged and is not merely made of strap iron with the edges slightly refined on a grindstone and the surface given a few hammer marks either with a machine or with a few careless blows of a hammer. Hammer marks on silver, pewter, iron, and copper, it should be remembered, are properly incidental to the workman's process of shaping his material. On silver every effort of the good craftsman was exerted to eliminate these marks

in so far as possible. The only reminder of their existence which is permissible is that slight, almost imperceptible, irregularity of surface which differentiates handwrought articles in the precious metals from the slick forms pounded out with metal dies.

On more intractable metals, such as pewter, copper, and iron — metals, further, whose wrought value does not justify exacting care in final finish — the marks of the hammer are likely to be more in evidence. Their simulation, however, in a network of overemphasized wounds, depressions, and gouges, constitutes a form of vulgarity which any person truly sensitive to the quality of the antique will not long tolerate.

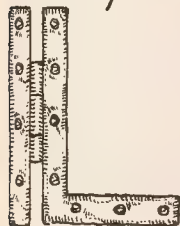




C



1



2

In houses of late eighteenth-century type it will be found both secure and decorative. The handle is usually of brass. Thumb latches of cast metal with the handle riveted to the plate came into use about 1830.

If one wishes the most primitive type of latch, he

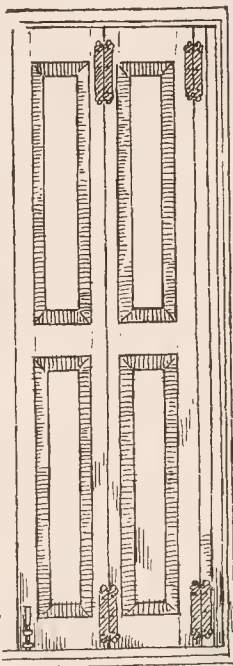
H hinges and *H L* hinges (Group IV, 4 and 2) were used contemporaneously with strap hinges, and until a later date — until the nineteenth century, in fact. They are likely to occur on doors of lighter weight than those which call for strap hinges. On doors with many panels, the *H* or *H L* (Group IV, 4 and 2) hinges are probably to be preferred to the strap type. But on heavy outside doors, strap hinges, while not invariable, are the general rule.

Foliated hinges — that is, hinges of the *H* type — with a kind of trefoil finial at top and bottom (Group IV, 6) seldom occur in large sizes. They are, therefore, more appropriately used on cupboard doors and on interior shutters. The *H* and *H L* hinges, likewise, occur on cupboards, whether built in or free standing, and light strap hinges are likewise appropriate on wide lower doors of heavy cupboards, where their use may serve to prevent sagging of the door itself.

Various types of latches are shown in Groups III and IV. But there are as many variants as there were early blacksmiths. If one wishes names for latches the following designations seem acceptable: Group III, 2. *ball and spear*; 3. *triangle*; 4. *rounded triangle*; 5. *pointed heart*. Group IV, 5. *tulip bud*.

In Group IV, 1 is shown a box-lock latch with brass handle suggestive of the late eighteenth century or early nineteenth. The latch shown in Group IV, 3 stands as an adequate intermediate between the thumb latch and the box latch.

Group IV



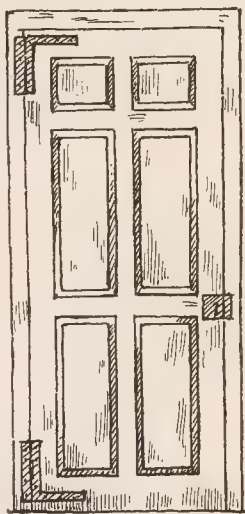
E



6



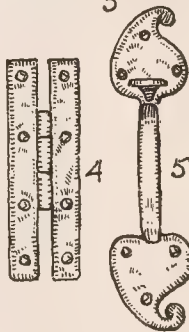
7



D



3



4

5

will have to carve it out of wood. Such latches are known to have been used in 1690, and they probably were called into requisition at later dates in communities where hardware was scarce or the expense of securing it beyond the means of the humble homesteader.

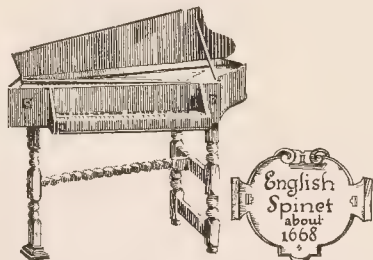


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Shop Talk

By BONDOME

THE auction season is once more upon us. The catalogues which I have thus far received have come only from the Anderson Galleries and the American Art Association. Two of them list rather general assemblages of household furniture; but Mrs. Schernikow fired a large calibre gun with her sale of hooked rugs on the afternoon of October 12; and a considerable and, in many respects, important collection of Japanese objects of art, the stock of the late Earl T. Shima, was disposed of during October 7 and 8. These sales were conducted by the Anderson Galleries. The American Art Association's catalogue of fine household gear, dispersed during October 13, 14, and 15, likewise reveals a number of seductive items.

There is an auction prospect in the offing of which I wish to apprise all china collectors, whether dealers or private buyers. One of the most compelling displays of chinaware which the salesrooms offered last season was that composing a part of the collection of Tom G. Cannon of Crawley, England. It was particularly rich in early blue Worcester, Bow, and Lowestoft porcelains. Now I am told that an even better lot, which Mr. Cannon had previously intended to reserve, will come to the block during the present season. As in the former instance, the sale will be conducted by the Anderson Galleries. The date is not yet announced.

The Alexander Hudnut sale, to be held at the American Art Galleries, New York, November 19, will be an important event. I state this on the basis of personal knowledge of Mr. Hudnut's exacting connoisseurship in all of his collecting. I likewise anticipate much interest among collectors and dealers alike in a sale to be staged at the Anderson Galleries, New York, November 11 and 12, by Israel Sack of Boston, whose genius for getting hold of exceptional specimens is proverbial; and in the big two-day sale in Boston which Flayderman and Kaufman have set for November 17 and 18, when they promise to ease their warehouses of some of the prize accumulations of years.

At this time it is interesting to speculate on the extent to which a reputedly lean spring and summer's business will bring dealers' stocks of antiques into the auction market. I speak of a reputed leanness because I am not sure of the actual facts. Some dealers have complained quite bitterly of a lack of purchasing visitors; others have told quite a different story, though they confess that, in the face of the melancholy reports of their neighbors, they hesitate to boast of their own better fortune. So it may be that the groans that have resounded from the antique market place have really been somewhat disproportionate to the actual agonies endured.

But if business has been poor, I am inclined to attribute the circumstance to three causes. First: a good many fairly regular summer patrons of the American antique shops have spent the past season in Europe, and have only recently returned to their accustomed haunts. Second: the number of antique dealers continues to multiply so rapidly as to dilute both the supply of antiques and the gross returns from their sale. Third: prices of many antiques have tended to rise beyond the general public's powers of absorption.

The noising abroad of the prices paid for choice rarities by a few wealthy collectors is largely responsible for this last cir-

circumstance. On the reports of such special cases a general and frequently erroneous assumption of values has too frequently been based. It is well to remember that values of the rank and file of antiques must, after all, be determined, not by exceptional instances, but by the purchasing ability of the rank and file of the collecting public. This fact is most often overlooked by the private owner, who has become prone to part with his belongings only at an inflated price. Thus the dealer is frequently confronted by the dilemma either of foregoing the acquisition of normally desirable pieces, or of paying so much for them that he can hardly count on a quick resale at the living margin of profit to which he is entitled. Yet he realizes that, if he does not make the purchase, some competitor will probably take the chance which he has declined. So we have competition among buyers at the source, and something approximating a buyer's strike at the distributing end of the line. This makes for a difficult situation.

As things stand, a good many dealers are operating on a smaller margin of profit than ever before, and are seeking to make up in volume what they lose in individual percentages. Some are turning to foreign sources of supply; and others are doing what they can with semi-antiques and Victorian black walnut, because a bargain hunting public will buy such things for the relatively low prices asked. One dealer frankly put the matter thus: "I can sell my less desirable things, for they are cheap. My best specimens are still on my hands." His experience, of course, establishes no general rule; but it is by no means unique.

And here are some of the latest frenzies of the ingenious collector, as they are reported to me by one who knows them.

The French pewter candlestick is becoming quite at home in America. Here it leads a gayer life than among the peasants in France, for it is dressed up like a lamp and wears a stiff fluted shade of bright colors.

Old cast iron gates, garden seats, and trellises from New York, Pennsylvania, and the South are being sought. Look first at the junkman's collection when seeking. It's better to find a treasure there than to mutilate some old Southern doorway or impoverish an old-time garden.

No piece of furniture is more adaptable than the small old chest, and none more useful. Placed at the foot of a four poster, it gives the guest a convenient place to deposit the inevitable suit or dressing case. It also obviates the necessity for disfiguring the room with one of the modern slat-rack affairs. Many such chests are still quite inexpensive.

The light and medium blue china—while it never has attained the popularity of dark blue Staffordshire—is not without interest. Designs on medium blue ware are repeated on all dishes of the same set, while the marked views frequently repeat only the border, using a different central design in each dish. The period of medium blue is from approximately 1830 to 1850.

Perfume bottles of good design are now being converted into salts and peppers.

"Dressing table blues" one woman calls her search for old blue glass. Already her blue set boasts candlesticks, tray, powder jar, pin trays, jewel box, and one perfume bottle.

Metal and wood cornices are in steady demand. With these go the brass or glass tiebacks or curtain arms, helpful in adjusting the long curtain, whether of muslin or damask. Large full blown roses constituted the design of some curtain "throws;" half circles in brass banding hold more formal materials.

For a long time there seemed no use for old-time cradles except to serve as dog baskets or wood boxes. Now they are being called into requisition to sit beside the tall four poster as a harboring place for extra coverlets and gay quilts.

A pair of ox yokes crossed and joined in centre, hung from the ceiling, makes an interesting candleholder in a converted barn tea house.

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HARRIET BRYANT

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Questions and Answers

Questions for answers in this column should be written clearly on one side of the paper only, and should be addressed to the Queries Editor.

All descriptions of objects needing classification or attribution should include exact details of size, color, material, and derivation, and should, if possible, be accompanied by photographs. All proper names quoted should be printed in capital letters to facilitate identification.

Answers by mail cannot be undertaken, but photographs and other illustrated material needed for identification will be returned when stamps are supplied.

Attempts at valuation ANTIQUES considers outside its province.

333. S. E. M., *Washington*, enquires concerning the maker of the earthenware tray pictured below. The piece has a copper lustre border, and on the back bears the name *Dixon Company*.

Among the Sunderland potteries established in the early part of the nineteenth century was one founded by J. Phillips. The firm name later became Dixon, Austin & Company, and, finally, Dixon & Co. While we cannot definitely identify the two figures pictured on the tray, they probably represent France and England, which were allies during the occupation of the Crimea, 1853-56. The flag at the right is that of a British man-of-war. Doubtless the scene was derived from some contemporary cartoon. The virtual certainty that this item belongs to the 1850's makes it easy to date, approximately, a similar tray bearing the words "Prepare to Meet Thy God."



353. C. O., *Massachusetts*, has enquired regarding the maker of a piece of pewter marked:

Swanson
Successor
To S. Ellis
London

Mr. H. H. Cotterell, to whom the query was forwarded, replies as follows:

Samuel Ellis struck his touch (No. 746 of the touchplates given in Massé's *The Pewter Collector*) on November 10, 1721, and died in 1773, having occupied every office in the Company from his Freedom in 1721 to his Mastership in 1748.

Thomas Swanson obtained his Freedom in 1753, was Pewter Warden in 1777, and died in 1783. He has three touches on the touchplates. Number 991 *b* is his original touch, which he had leave to strike in 1760, when he also struck his partnership touch of Browne & Swanson, No. 991. Both of these touches have for their device a talbot.

In 1765, Swanson was permitted to strike touch 1008, which was the touch of Samuel Ellis, to whose business he then succeeded, and he used the same device—the *Golden Fleece*—as in Ellis' touch, No. 746. Therefore, all pieces bearing this label *Successor to S. Ellis, London* are later than 1765.

332. I. E. M., *New York*, seeks information concerning a tall clock of mahogany veneer, having wooden works and bone bearings, and a dial elaborately decorated with raised gold work. It bears the name R. Woodruff, *Burford, U-C.*

There is a Burford in Oxfordshire, England, but we are unable to find traces of R. Woodruff. Can anyone identify this clock-maker?

Current Books

Any book reviewed or mentioned in *ANTIQUES* may be purchased through this magazine

Address the Book Department

ANTIQUES AND THEIR HISTORY. By L. J. Buckley. Privately printed, Binghamton, 1927. 320 + xv pages; 72 plates. Price \$15.00.

TO compress into the space of three hundred and twenty pages all that is to be known about antiques is to accomplish the impossible. Mr. Buckley has done a conscientious bit of compressing, and has succeeded considerably beyond normal expectation; but, inevitably, he has been forced to select, to eliminate, and to boil down — in some instances rather drastically.

Half the book is devoted to a consideration of furniture, which is discussed under the heads of various familiar types, and illustrated with photo-engravings from such average examples as the reader is likely to encounter in his everyday experience. These discussions are accompanied by a brief summary of the characteristics of the main period styles which governed the form of furniture during the seventeenth, eighteenth, and early nineteenth centuries. There is, too, a chapter on French furniture, which is, however, to be viewed merely as subsidiary to the major treatment.

The second half of *Antiques and Their History* is devoted to a number of topics, such as Needlework, Brass, Iron, Prints, Glass, and China. Of these Glass and China receive the greatest attention. Under the former head are listed a number of the better known American glass factories, together with a tabulation of those bottles which are specially dear to the collector's heart; under the latter are cited the more important Staffordshire potters — with special reference to those who produced the historical blue ware. Of pewter, of English porcelains, and of the various American potters and potteries, such as those of Bennington, no mention is made.

Each section of the book is accompanied by an extensive chronological chart, and, in the case of historical blue china and so-called historical flasks, a notation of approximate value accompanies each piece listed.

THE GHOST IN THE ATTIC and Other Verses. By George S. Bryan. New York, Alfred A. Knopf, 1926. 145 pages. Price \$2.00.

IF this little volume had been published in the same year with Whittier's *Snow-Bound*, we think it might have won as large an audience. The author knows and loves his New England; and what Ben Ames Williams is doing for it in fiction, Mr. Bryan is doing for it in verse. The difference is that the poet chooses types of a bygone New England, a New England whose houses were furnished largely with new, spick-and-span pieces of furniture which, polished by the handlings and down-sittings and up-risings of many generations, have now acquired merit as antiques.

STRUGGLES AND TRIUMPHS OF THE LIFE OF P. T. BARNUM. Written by Himself. Edited, with an Introduction, by George S. Bryan. New York and London, Alfred A. Knopf, 1927. Two volumes; 879 pages; 50 illustrations. Price \$10.00.

P. T. BARNUM was born one hundred and seventeen years ago. He has been dead for a third of a century. But "his soul goes marching on," proof of which is that the Greatest Show on Earth is still the Barnum and Bailey Show, and the great wind-up of the circus, the chariot race, which he introduced as a feature in the early seventies, is still the closing act in 1927.

This reprint of Barnum's story of his life, with reproductions of old woodcuts, is decidedly enriched by the editor's work. The book is really a valuable contribution to the social history of the United States from 1840 to 1890, and the picture of Barnum himself is that of the self-made, shrewd, resourceful Yankee of that period.

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SOME EARLY PHILADELPHIA INSTRUMENT MAKERS. By Harrold E. Gillingham. Philadelphia, reprinted from *The Pennsylvania Magazine of History and Biography*, October, 1927. Published by The Historical Society of Pennsylvania. Brochure. 22 pages; 4 illustrations.

THE standing of the American colonies in the field of scientific investigation during the early days is a matter of no small interest. The ingenious inventions of Benjamin Franklin, and his various electrical experiments, are fairly well known to the present generation. Thomas Jefferson is likewise understood to have been somewhat given to tinkering. But few persons realize that, almost from the beginning of the eighteenth century, the colonies could boast a number of clever craftsmen capable not only of making standard scientific instruments but of offering improvements upon the types commonly used.

Among such craftsmen was Thomas Godfrey of Philadelphia, who, in 1730, devised an improvement on the Davis quadrant, and then suffered the mortification of having his device apparently pirated by an English scientist. No instruments made by Godfrey are now known to survive; but an octant bearing the 1763 mark of a later Philadelphia instrument maker, Benjamin Condry, is preserved by the Historical Society of Pennsylvania. There were others besides: James Ham, and James Ham, Jr. (one of whose quadrants is owned by the Franklin Institute), both active during the second half of the eighteenth century; their contemporaries Andrew Ellicott, Thomas Biggs, and a number of others.

These men are listed, and what little is known of their lives is told, in Harrold E. Gillingham's little brochure, *Some Early Philadelphia Instrument Makers*, a book which adds one more to the author's carefully compiled and scholarly treatises.

PAINTED AND PRINTED FABRICS. By Henri Clouzot and Frances Morris. New York, The Metropolitan Museum of Art, 1927. Printed by the Yale University Press. 108 pages; 92 plates. Price, \$3.50.

PROHIBITION by legal enactment is no new thing. It was tried in France from 1686 to 1759, during which period the importation of the forbidden article was banned, domestic factories engaged in its production were closed and their workmen scattered abroad, and persons found guilty of illegal indulgence in bootlegged supplies were subjected to severe penalties. The results were those which prohibitions usually effect. The law was laughed at; the very officers entrusted with its enforcement disregarded it; their wives flouted it. If there were any silly legislators to pule and blubber about the sanctity of folly disguised in the pompous uniform of statutory enactment, their complainings fell on deaf ears.

Claude Lepeletier, comptroller-general of finance in France, had done his best to prevent the French populace from wearing or otherwise using printed cottons. All that he succeeded in accomplishing was to engender disrespect for his own law, to paralyze a flourishing home industry, and to enrich foreign manufacturers.

The outline of this engaging bit of information we glean from *Painted and Printed Fabrics*, a Metropolitan Museum publication, one section of which consists of a translation of Henri Clouzot's *History of the Manufactory at Jouy and Other Ateliers in France*; another section, of brief notes on the *History of Cotton Printing Especially in England and America*. From this work, besides the basis for some philosophical reflections on law and morals, we may gain much information concerning chintzes and their making, both in this country and abroad.

The printing of fabrics with patterns cut in wooden blocks is, it would appear, a very ancient European art. But it was an art that remained relatively crude and unlovely until touched with Oriental magic. The bright hued, dyed and painted cottons of India began to be familiar in the Western world among the seventeenth-century importations of the various East India companies. They became immensely popular, so popular that European manufacturers bethought them of the device of printing similar patterns from wooden blocks operated by hand, some of the more delicate colors being subsequently filled in with a brush. The introduction of this mechanical aid enabled European chintzes to compete with the laboriously hand-painted cottons of India. Under the direction of Oberkampf, at Jouy, copperplate engraving as a means of decorating toiles with delicate outline designs was developed after 1770, and gained an extraordinary vogue. In 1797 Oberkampf began to use engraved cylinders, which materially increased production at a greatly reduced cost.

But Jouy was not the only centre of cotton printing. Fifteen or more districts of France boasted towns in which print factories were maintained. Switzerland, Germany, Italy, and England produced goods similar to those of France. A cotton printing establishment was

started in Cambridge Street, Boston, as early as 1712, from which time on, throughout the century, other enterprises of the kind sprang up throughout the Colonies.

It makes a fascinating story, this history of printed cottons, for it gives perhaps the clearest single picture obtainable of the consecutive development of art as applied to industry, and of the close relationship between really high artistic ideals and impressive industrial success. Chintz collectors will find *Painted and Printed Fabrics* a valuable aid in reaching an understanding of the technical processes employed in the patterning of certain fabrics, and in identifying the dates as well as the sources of various designs. Manufacturers — particularly New England manufacturers — should discover in the book much of inspiration and much of implied admonition that should be taken well to heart.

MOTHER GOOSE FOR ANTIQUE COLLECTORS. By Alice Van Leer Carrick and Kenneth Allen Robinson. New York, Payson and Clarke, 1927. 64 pages. 10 woodcuts by Dwight Taylor. Price \$2.00.

Old Mother Hubbard got up from the cupboard,
And lifted her voice in a pean
Crying, "Ho, my good Rover, our lean days are over!
We'll sell this for pure Jacobean."

THIS is a fair sample of Mother Goose as adapted to the taste of antique collectors and their cynical friends. Which of the two will appreciate it the more, we find it difficult to decide. No doubt the collectors will buy it for presentation to the cynics; and the cynics for similar donation to the collectors. This procedure should ensure a lively sale for an amusing little book in which verse and woodcut illustrations and quaint typography are pleasantly blended into an enjoyable whole.

RECEIVED FOR REVIEW

PRINTED ARTS

SPORTING PRINTS OF THE EIGHTEENTH AND EARLY NINETEENTH CENTURIES. By F. Gordon Roe. New York, Payson and Clarke Ltd., 1927. Price \$5.00.

TEXTILES

PAINTED AND PRINTED FABRICS. The History of the Manufactories at Jouy and in other parts of Europe and America. By Henri Clouzot and Frances Morris. New York. Printed for the Metropolitan Museum of Art, 1927. Yale University Press. Price \$3.50.

MISCELLANEOUS

SOME EARLY PHILADELPHIA INSTRUMENT MAKERS. By Harrold E. Gillingham. Philadelphia, 1927, Historical Society of Pennsylvania. Reprint from the *Pennsylvania Magazine of History and Biography*, October, 1927.

MOTHER GOOSE FOR ANTIQUE COLLECTORS. By Alice Van Leer Carrick and Kenneth Allen Robinson. Illustrated by Dwight Taylor. New York, Payson and Clarke, Ltd., 1927. Price \$2.00.

MANUAL FOR SMALL MUSEUMS. By Laurence Vail Coleman. New York, G. P. Putnam's Sons, 1927. Price \$5.00.

Lectures and Exhibits

The Library of Congress will hold throughout the winter a comprehensive Joseph Pennell exhibition including certain Pennell souvenirs, such as his engraving and etching tools, his press, letters, portraits, and photographs.

* * *

During November, in Rooms 4 and 5 of the Boston Museum of Fine Arts, will be held an interesting exhibition of sixteenth-century woodcut illustrations, chiefly German. And, beginning November 13 at the Metropolitan Museum, in New York (Gallery K37), an exhibition of modern German woodcuts will be offered.

* * *

Art of the American Indian will be exhibited from November 1 to January 15 in the Newark Museum.

* * *

Appropos of the present interest in Italian and American primitives, it may be well to mention a loan exhibition of French primitives and objects of art, which will be opened under the auspices of the French Government at the Kleiberger Galleries, 12 East 54th Street, New York.

* * *

The International Office of Museums has issued the first number of its new serial publication, *Museumion*. This is an eighty-six page illustrated bulletin reporting the work of museum associations and discussing the program and progress of the Office and of its parent body, the Institute of Intellectual Coöperation, which, in turn, was created by the League of Nations.



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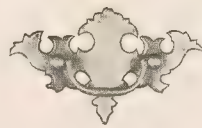
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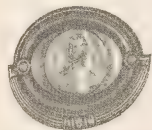


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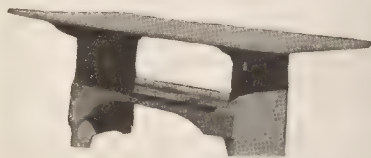
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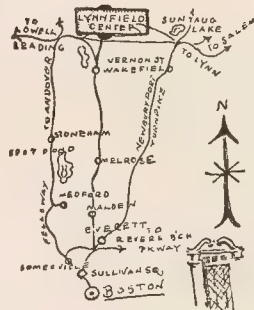
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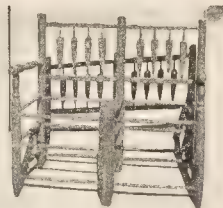
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American: A cherry snake-leg table; a maple bench; a pine rocker; a needlework picture of birds, date 1799 on black mat, in gold frame, a needlework picture of Man and Woman, same size, date, and frame; map of Virginia, Maryland, and Pennsylvania.

French: A Provence bread table with two benches; a Provence walnut desk with old brasses; Provence side and armchairs; a wine taster with name and date 1797; a black tin tray with flowers, beautifully painted.

English: A charming petit point fire screen; a ladder-back Chippendale chair; a pink lustre bowl, house design; four pink lustre cups and saucers, one plate and creamer, same design; a black basalt teapot, marked J. Glass, Hanley, also creamer, not marked; a Sunderland jug with portrait of Garibaldi; china; glass; pewter; prints; silhouettes.

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NOVEMBER — nearing another year's end — If we are not yet acquainted it is high time we were, and

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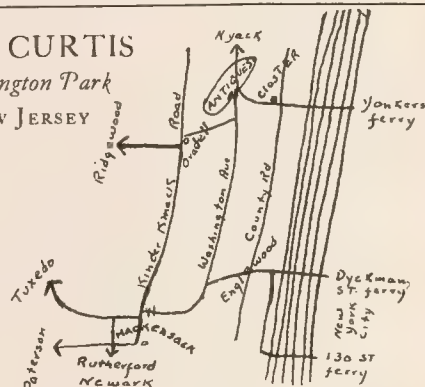
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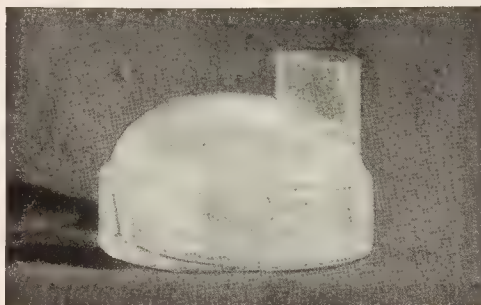
It explains explicitly the furniture of France, England, and America, beginning with the year 1600 and ending in 1850. Starting with the first American chair, table, desk, secretary, cupboard, chest, etc., it treats each one separately through to 1850. Each period is treated likewise. In addition there is a chronology of furniture from 1600 to 1850 covering the different periods; a list of all the glass houses of America starting with 1609-1870; a list of historical plates of American views and the price of each; a list of historical flasks and the price of each; a general review of how to tell old brass, iron, samplers, needle-point; an article on Sandwich glass, illustrating 26 patterns. There are seventy-four full pages of beautiful illustrations of things we see today.

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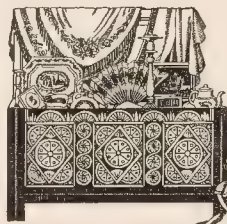
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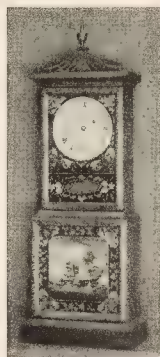
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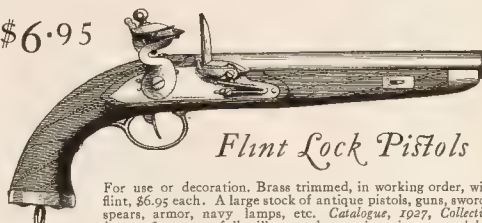
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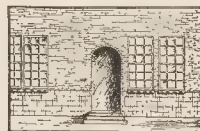
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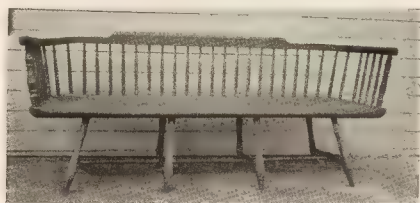
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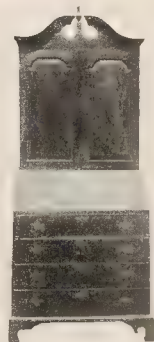
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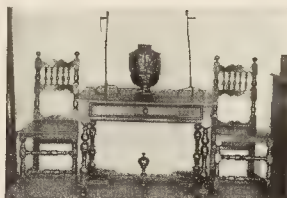
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REFLECTIONS OF EARLY DAYS



QUAINT pine and maple American pewter cupboard of interesting early Dutch lines, formerly the property of Peter Covenhoven, old settler of Hornby, New York, small brass knob, raised panel doors below, good fancy skirt and feet, open shelves above graduating to smaller in back, slant-hooded top, small to medium size, not clumsy; pair of perfect Hepplewhite half-moon dining tables, from original owners, original patina; unusual old American wagon seat, hand whittled, arrow back, rush seat, \$50; eight-inch American pewter plate, double eagle and *W. N.* touch, \$40; matched pair of Colonial steel and silver shoe buckles, from an old family, \$20; pie-crust tole tray, 12 inches long, original lovely colored posies in center decoration, charming, \$15; tiny jade green hard porcelain scent bottle, square jade

stopper in old brass hinged lid, \$10; two perfect Victorian pin boxes, one, cavalier and lady, one, reclining mandolin player, old Staffordshire, both in gay colors, these are extra fine, \$15 for the pair; really old fine Sandwich compote, ship in panel decoration, pedestal base, \$9; very old sapphire blue glass beau pot for flowers, 5 inches in diameter, 4 1/4 inches tall, curved lip, perfect, \$10; and a select assemblage of period pieces for those who like them. All are on a par with the original mirror pictured above.

ISABELLA PAXSON IREDELL

Greenaway Lodge, PAINTED POST, NEW YORK

Telephone 412-J CORNING

Everything Guaranteed as Represented



Hepplewhite mahogany end tables, inlaid. These tables match nicely with the sideboard and chairs advertised in September and October ANTIQUES.

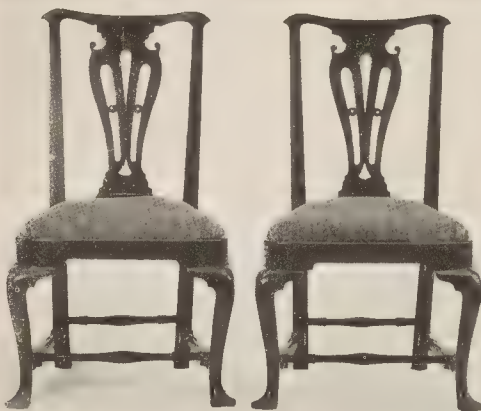
We have many other rare pieces — let us know your wants

HALL'S ANTIQUE STUDIO

396 DELAWARE AVENUE
BUFFALO, N. Y.

Telephone, TUPPER 9669

Everything Guaranteed as Represented



A PAIR OF WALNUT QUEEN ANNE CHAIRS WITH DUCK FEET

These chairs came from a home in Providence, Rhode Island, and are in their original condition.

A visit to my shop when in Providence will convince you that it is possible to find rare and interesting pieces at all times. Our stock is large and ever changing.

CUSHING'S ANTIQUE SHOP

1228 Broad Street

PROVIDENCE, RHODE ISLAND

Telephone, BROAD 7398

ANTIQUES as GIFTS



CANDLE STAND. In original condition

IT has been interesting to note how many people stop at the Webster Place Antique Shop to select a gift. It may be for a wedding, birthday, anniversary or Christmas.

Lamps are often selected, ranging from tiny Sandwich or pewter for desk or smoking tray to brilliantly prisms or beautifully colored overlay ones for the formal room.

Mirrors, too, are often chosen, both the simple, primitive types and the more dignified ones, such as the Queen Anne or Chippendale.

Footstools are quite popular. We have the pretty mahogany or walnut ones with their needlework tops, and the crude all wood ones for the early American room.

Our trays seem to delight everyone. One may find here all sizes, some beautifully decorated, others shaped so as to delight the eye with their prettily scalloped or galleried edges.

But after all, it is china or glass which really occupies first place in the minds of the frequenters of the Webster Place Antique Shop, as a possible gift. One could not begin to describe the old milk room, its shelves now laden with fine old Sandwich glass of almost every pattern; or the corner cupboards fairly bulging with the many kinds of china, ranging from Lowestoft in quality to flowing blue in color.

Call at the Webster Place to select that particular gift for that particular person. You are sure to find it.

The Webster Place Antique Shop

FRANKLIN

C. C. BROWN

NEW HAMPSHIRE

On the Daniel Webster Highway, 70 Miles North of Boston
15 Miles from Concord

Everything Guaranteed as Represented



Set of Six Hitchcock Chairs

Original stenciling and in good condition.

Also a set of mahogany Sheraton chairs, and several sets of decorated chairs.

PEWTER : GLASS : CHINA : IRON : BRASS
and COPPER

AT THE SIGN OF THE COACH

Isabel Houghton Glatfelter
29 NORTHAMPTON ROAD

G. V. Glatfelter
AMHERST, MASSACHUSETTS
Everything Guaranteed as Represented



OLD CHIPPENDALE
CUPBOARD (c. 1780)

THIS fine old Chippendale cup-
board was bought in Oxford,
England, sixty years ago and has
always been owned by one family.

For Sale at

The WINTHROP ANTIQUE SHOP

EMMA L. THOMAS

134 Winthrop Street
TAUNTON, MASS.

Between Taunton and Providence

Everything Guaranteed as Represented

NOVEMBER OFFERINGS

Crystal six-arm chandelier
Pair of Sheffield plate two-arm candelabra with globes
Boston-type shelf clock — *Joseph Chadwick*
Mahogany one-piece oval-top Dutch-foot table
Maple porringer-top Dutch-foot table
Solid cherry inlaid swell-front bureau, original brasses,
beautiful unique base
Fine assortment of old tin frame, glass panel lanterns

WICKFORD HILL ANTIQUE SHOP

BENJAMIN A. JACKSON

West Main Street

WICKFORD, R. I.

Telephone 60-w

Everything Guaranteed as Represented

YE OLDE HOUSE

28 Fayette Street :: BOSTON, MASSACHUSETTS

Telephone, Liberty 9556

MAPLE and PINE

have their proper setting in a house in the country, but
MAHOGANY and WALNUT

or other dark woods maintain the dignity and graciousness of
the city home. With this in view, I am offering for the winter
trade several fine chests of drawers in mahogany and cherry;
a small walnut lowboy; a birch desk; Chippendale chairs; and a
variety of lovely mirrors. Also glass of several patterns in suffi-
cient quantity to set a table.

GERTRUDE B. CUSHING

Antiques Wholesale

Early American Chairs, Tables, Desks,
Glass, China, Mirrors, Andirons,
Clocks, Hooked Rugs. Fluid Lamps
and Kerosene Lamps a Specialty.



ESTHER CATLIN

Antiques

210 WEST 8TH STREET, PLAINFIELD, N.J.

Telephone, PLAINFIELD, N. J. 4446-W

Everything Guaranteed as Represented

Competently Restored When Sold; Before That, in the Rough

Antique furniture and woodwork
bought and sold. Your own antiques
repaired and upholstered, matched
if you wish. Special detail work.

A. WILLIAMS

56 Ossining Road, PLEASANTVILLE, NEW YORK

TELEPHONE 211

Everything Guaranteed as Represented

All Good Roads Lead to

THE COLONIAL ANTIQUE SHOP

308 Stewart Avenue :: :: ITHACA, NEW YORK
Near Cornell University

The largest stock in the state of early American antiques of every
description. Visitors to Ithaca and Cornell should visit the shop. Open
all the year round. Humane prices. Dealers supplied with goods in their
original condition. Booklets and good photographs furnished on request.

WALTER F. LARKIN

THE RED BRICK ANTIQUE SHOP

205 Main Street :: :: FLEMINGTON, NEW JERSEY
Just 15 miles from Somerville on the Trenton-Buvsille Pike

The House of Old Maple and Pine. Just a nice motor ride from New York
or Philadelphia or intermediate points. You will be delighted when you
visit this shop with its fine old glassware, Currier prints, quilts, coverlets,
and old iron, copper, and brass. Everything is reasonably priced.

MARIE L. LARKIN

Mrs. Randall Crawford



The Covered Wagon Shop ANTIQUES

6404 EUCLID AVENUE

CLEVELAND, OHIO

Age-old relics of all kinds from Spain, England, France, Holland, and
Italy. Also every type of early American antique including some rare
museum pieces.

Early American ANTIQUES

EXCLUSIVE contacts with original sources of supply enable the maintenance, in the heart of New York City, of a rarely large and satisfying stock of early American furniture, historical china, noteworthy silver, and glass. Hooked rugs in great variety for the private buyer or the trade.

*A special collection of
Grandfather Clocks now
on view*

S. SEROTA

446 Madison Avenue NEW YORK CITY
Telephone, Plaza 4059
Branch: 642 Congress Street Portland, Maine



This Month We Offer:

An assembled collection and some sets of Sandwich glass including cranberry, lime green, vaseline, amethyst, and blue; table services in white of the bleeding heart, barberry, daisy, and lily of the valley patterns; collectors pieces in china including a very rare pink lustre resist tea set; a 35-inch mahogany desk with original brasses; a Chippendale serpentine-front bureau, four claw-and-ball feet, original brasses; many very unusual types of chairs; two small Windsor tables; hooked rugs; pewter, mirrors; etc.

Interior Decorating

:

Unusual Gift Department

L
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The Blue Door

14 Prospect Street
East Orange, New Jersey

Near Brick Church Station of D. L. & W. R. R.

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LAMPS, BASKETS and BOXES

Center. Lamp, Chinese base, blue, \$15; shade, floral prints, \$14. Left. Sandwich glass lamp, \$12; Godey shade, \$6. Right. Sandwich glass lamp, \$12; American historical print shade, \$6. Fixture for either lamp, \$2 extra.

Godey waste basket, \$5; French print basket, \$7; ship print basket, \$5; large-size basket, French print, \$10; large-size basket, Godey print, \$6.

Hinged wooden boxes, all colors, 3½ inches by 4 inches, \$3; hinged wooden boxes, all colors, 3½ inches by 6 inches, \$4.

OX BOW ANTIQUE SHOP

EARLY NEW ENGLAND PINE AND MAPLE FURNITURE

88 CHARLES STREET, BOSTON, MASS.

We have opened a branch at
100 West 56th Street

under the management of

MR. LOUIS JAFFE

where we will show some good pieces. We shall continue to have a good stock of American furniture and paneling at our 13th Street store.

~

Our Cabinet Shop will be at
13th Street

~

THE 16 EAST 13th STREET
ANTIQUe SHOP
New York City



WAYSIDE ANTIQUE SHOP

2078 COMMONWEALTH AVENUE
AUBURNDALE, MASS.
F. W. STANTON

HIGH chests of drawers in mahogany; serpentine chest of drawers in mahogany; small stands and tables in mahogany, walnut, and curly maple; Sandwich glass in blue, green, red, vaseline, and clear glass; goblets in pineapple, bellflower, ivy, horn-of-plenty, and many other patterns, in sets; lamps in all colors.

Everything Guaranteed as Represented

Auction of American Antiques

870 Mountain Avenue :: WESTFIELD, NEW JERSEY

WEDNESDAY, NOVEMBER 9, 1927

At 10:00 A.M.

Herbert Van Pelt sells to ye high dollar olde furniture, locally collected by Ye Olde Furniture Home, consisting in part: escritoire; high-boy; high-post bed; ball and claw foot tip-and-turn table; sideboard; Franklin stove; hall and shelf clocks; bridal chests and chests of drawers; stretcher, card, dining, and fancy tables; Queen Anne and other mirrors; Windsor, fiddle-back, rush-seat and sheraton chairs (some in sets); settle; corner cupboards (all in various woods); historical flasks; pewter; rare and sandwich glass; historical prints; paintings; woven coverlets; quilts; samplers, needlework and other desirable chattels.

A better excuse hath no man for selling

WE NEED THE MONEY



ILLUSTRATED is a good old five-arched-slat-back Pennsylvania-type rocker. Also in stock are many small articles suitable for Christmas gifts: A yellow bird salt; a lacy Sandwich covered sugar bowl; a good pewter whale-oil lamp; a pink lustre cup and saucer, house design; charming quilts; curly maple stands.

JEMIMA WILKINSON
ANTIQUÉ SHOP

Florence W. Upson
DUNDEE NEW YORK
Everything Guaranteed as Represented

HARE & COOLIDGE

54 West 11th Street :: NEW YORK CITY

Wish to announce

THE CLOSING FOR THE SEASON

of

The Shop of the Two Young Men

OGUNQUIT, MAINE

and the

Opening in New York on November 15

Telephone, WATKINS 10356

Everything Guaranteed as Represented

ROBERTA C. NICHOLSON

A New Location and a Better Stock of Genuine American Antiques. Most things are refinished, at prices quoted.

A few things from this month's stock are: A solid mahogany wardrobe, excellent type, \$50; a small pine spread-leg drop-leaf table, \$30; a maple and cherry chest, beautifully figured wood, excellent original condition, \$100; three-part mahogany Hepplewhite table, round ends, \$450; curly maple and cherry drop-leaf table, clover leaf corners, \$50; old pine chest of drawers, chamfered corners, mahogany, \$60; pine end table, mahogany, \$30; walnut candle stands, \$15; cherry chest of drawers, mahogany, \$60; walnut high poster with tester, \$125; set of six genuine Sheraton chairs, mahogany, \$215; maple drop-leaf night stand, one drawer, \$30; day beds, maple, walnut, or ash, \$25 each; Hepplewhite walnut chests, original brasses, \$100; cherry Dutch cupboard, \$125; mahogany ogee frames, large, \$7-50; slat back chairs in maple; chairs for slant-top desks, \$40 and \$50.

1220 Virginia Street

CHARLESTON, WEST VIRGINIA

Everything Guaranteed as Represented

S. ELIZABETH YORK

THE FRANCES NYE HOUSE
MATTAPoisETT, MASS.

A collection of china figurine trinket boxes
China and Battersea patch boxes
A collection of three-mold contact glass
Windsor chairs and footstools
Four unusual mirrors
Several good bottles and flasks
A fine portrait of Sea Captain and his ship
Whaling logs, ivories, ship things



ANTIQUES

Furniture and Hooked Rugs

RUSH SEATS RESTORED

Visitors Welcome

STANLEY & MILLER

818 Main Street

BUFFALO, N. Y.



Nothing is Easier and Pleasanter Than to Learn What One Wants to Learn

OLD ENGLISH SILVER. By W. W. Watts, F.S.A. This work deals with the historical, social, and artistic side of the subject. Profusely illustrated with 134 full-page plates showing specimens which give a faithful impression of the style of the period represented. (Published at \$30) Special price \$25.

ARMS AND ARMOR. British and Foreign. By Charles Henry Ashdown. Containing 450 engravings in the text and 42 plates from actual examples, missals, illuminated manuscripts, brasses, effigies, etc. Price \$5.00.

GOTHAM BOOK MART

51 West 47th Street

::

NEW YORK CITY

Visit our Antique Shop — THE NORO-TAN, Norwalk, Connecticut
(On the Post Road at the Old King's Highway)



ORIGINAL SHERATON SIDEBORD, 6 feet 4 inches We also have an inlaid sideboard
JOHN G. MATTHEWS
BALTIMORE 8 EAST FRANKLIN STREET MARYLAND

Set of
Currier
Prints of
Presidents

Old portrait
size painting
on glass of
George
Washington

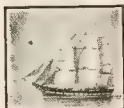
Pair of
American
pewter lamps



A charming antique Hepplewhite sofa covered in an unusual old cream color damask with design in terra cotta, blue, green, and metal threads.

D. LORRAINE YERKES

FINE ANTIQUES Interior Decorations UNUSUAL WALLPAPERS
820 Tower Court Chicago, Illinois



A SHOP THAT OFFERS THE UNUSUAL COMBINATION OF A RARE SELECTION OF ANTIQUES AND PROFESSIONAL ASSISTANCE IN ARRANGING YOUR COLLECTION TO THE BEST ADVANTAGE

THE SNUG HARBOR ANTIQUE SHOP

MARTHA DEAN TURPISCH
425 Main Street, NEW LONDON, CONNECTICUT
Telephone, NEW LONDON 4540 Everything Guaranteed as Represented

Martha Jane's

MARCELLUS :: :: NEW YORK
(between Syracuse and Auburn)

MAHOGANY Empire claw-foot carved sofa, \$175;
cherry highboy, \$300; small mahogany bureau-desk,
refinished; cherry slant-top desk, refinished; curly maple
bureau with mahogany inlay, \$80; Pembroke table, all
original, \$50; inlaid cherry chest of drawers, \$100; pine
blanket chests, carved sets of chairs, rockers, and sofas.

Prices include crating Special discounts to dealers
Send for lists
Everything Guaranteed as Represented



Unusual Things for Christmas Gifts
Amethyst Stiegel Paneled Vase

MARTHA MORGAN
847 Lexington Avenue, NEW YORK CITY
Between 64th and 65th Streets

Announcement

THE LOFT, ON CAMAC STREET ABOVE PINE, IN
PHILADELPHIA, WILL SELL IN NOVEMBER

A curly maple desk, 36 inches wide \$250
A pine bookcase-desk, slope fall, doors below 130
A pine blanket chest, Pennsylvania Dutch decorations 100
A seven-spindle fan-back Windsor chair, fine turnings 60

Dough Troughs Tavern Tables Water Benches
Telephone, PENNYPACKER 1983

The Loft

314 South Camac Street, PHILADELPHIA, PA.

American
ANTIQUES

FURNITURE :: HISTORICAL FLASKS
GLASS :: CURRIER PRINTS :: PEWTER
Send for my Christmas List

Ruth Webb Lee
72 East Avenue, Pittsford, N. Y.
(Near Rochester)

Hooked Rugs
and Fine Furniture

Collectors and dealers will find here one of the largest collections in the country to choose from. Besides our shop we have an immense warehouse filled with hooked rugs in all sizes, colors, designs; and a great variety of furniture.

Correspondence invited Write us your wants

A. RUBIN
126 Charles Street BOSTON, MASSACHUSETTS

A large stock of antiques collected from
the old towns and villages
of New England

*Furniture : Glass : China
Pewter : Hooked Rugs : Etc.*

AN UNUSUAL COLLECTION OF CHINTZES

ELMER C. HOWE

73 Newbury Street, BOSTON, MASS.

C. VANDEVERE HOWARD

141 EAST 57th STREET, NEW YORK CITY

IMPORTER
of ENGLISH
and Continental
ANTIQUES

PAINTED AND UNPAINTED PEASANT FURNITURE

WHOLESALE and RETAIL
IMPORTATIONS RECEIVED MONTHLY

Loudonville
Exchange for Woman's Work



LOUDONVILLE
Albany County NEW YORK

In Stock at Present

A Queen Anne day bed; a Queen Anne wingchair with stretcher; a curly maple Duncan Phyfe table; a mahogany lowboy; a maple highboy; a Hepplewhite mirror; two convex mirrors; a mahogany knee-hole desk; six maple Chippendale chairs; etc.

IN LANCASTER, PENNSYLVANIA



One of the oldest cities in the country, you will always have an opportunity of finding rare American antiques.

By visiting my store you will find a large stock of rare old Furniture, China, Glass, Pewter, etc.

L. P. AARDRUP

341 N. Queen Street
LANCASTER PENNSYLVANIA

The Village Green Antique Shop

59 SOUTH MAIN STREET

IPSWICH :: MASSACHUSETTS

Will close for the season on November first

It will reopen on May 15, 1928

GRACE S. WHITTEMORE

Goulding's Antique Shop

Concord Road SOUTH SUDBURY, MASS.

Two Miles from the famous Wayside Inn

Telephone 60-3

Closed Sundays

A seventeenth century house restored to its early period, filled with New England antiques such as tavern tables, gateleg tables, ball-foot chests, corner cupboards, pine paneling, sets of chairs, bureaus, glass, pewter, etc.



Everything Guaranteed as Represented

MAPLE desks; hooked rugs; tables; chairs; mirrors; lamps and glass shades; candlesticks; French clocks; Russian samovar; large sampler; tea sets; bottles; and a large line of colored and plain glass.

SHOP OPEN AFTERNOONS AND EVENINGS

CHARLES E. COMINS

On Boston Post Road

One East Main Street WARREN, MASS.

Look for the Red Arrow

COLLECTION of FLASKS and BOTTLES

For Sale at the

REED MANSION

WALDOBORO

MAINE

Owing to the lateness of the season the above can be seen only by appointment.

WARREN WESTON CREAMER

On the Atlantic Highway between Bath and Rockland
In Historic Waldoboro, Maine

Everything Guaranteed as Represented

MRS. WM. F. SHEELY

New Oxford :: :: Pennsylvania

Has resumed selling from her collection of antiques. Among the choice pieces offered for sale are:

Comb-back Windsor chairs; rare glass including Stiegel; historical china; pink and copper lustre; quilts, etc.



PEKING PAILOU

147 Watchung Avenue MONTCLAIR, N. J.

A shop and house full of antique furniture; Windsor chairs; chests (one signed and dated); pewter; Lowestoft; samplers; historical blue.

Old Chinese embroideries, porcelains, and brasses brought personally from the East.

Fourteen miles by auto or bus from New York; three minutes walk from the Erie Station at Watchung Avenue



ALFRED M. UHLER, 17 Lexington Road
CONCORD, MASS.

Lowestoft Tea Set
Pink Staffordshire Tea Set

(Lowestoft design)

Telephone 215-W

Everything Guaranteed as Represented

FRANK CORSI

Buying Agent of Italian Art Goods

VIA MARTELLI, 4

FLORENCE, ITALY

Will gladly assist you in securing from their birthplace *Original Italian Antiques* at a nominal commission

Correspondence Invited

The Worth of Your Antiques

There are so many conditions affecting the value of antiques that only an expert can at all times be aware of them. And accurate appraisal is necessary for most advantageous sale. For a generation I have bought and sold antiques for my own account and for individuals and estates. I will appraise yours and attend to their sale as well.

DANIEL F. MAGNER

Fountain Square :: :: Hingham, Mass.



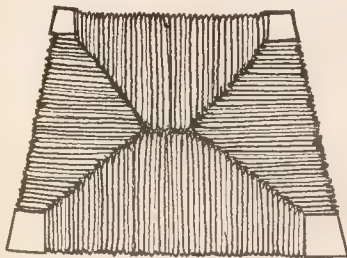
A WRITING CHAIR, solid mahogany; a mahogany desk with roll top and secret compartment; several very fine card tables; one pair of matched ottomans, all original; old blue Canton bowls of different sizes; fine flip glass; a curly maple low-post bed; a very fine Chipendale mirror of San Domingo mahogany.

RUTH KNOX

529 Third Street, near Main NIAGARA FALLS, N.Y.

Everything Guaranteed as Represented

RUSH SEATING RELIABLY & EXPERTLY DONE



We make rush seats in small or large quantity for manufacturers or private clients. We apply them to old chairs or to new. We tone them to match antiques where that is desirable. We produce high-class work at reasonable prices; and we offer real service that is prompt and dependable. We ask that chairs and frames, to be seated, be sent to us.

COLONIAL RUSH SEAT COMPANY

226 Main Street

GARDNER, MASSACHUSETTS

VISIT

THE ANTIQUE SHOP

OF

MRS. M. B. COOKEROW

265 KING STREET

POTTSTOWN, PENNSYLVANIA



Unusual Antiques for Particular People

THE CLEARING HOUSE

Rates: Clearing House advertisements must be paid for when submitted. Rates, 15 cents per word for each insertion; minimum charge, \$3.00. Count each word, initial, or whole number as a word, complete name as one word and complete address as one word. Copy must be typewritten or written clearly; otherwise we cannot hold ourselves responsible for errors. Copy must be in by the twelfth of the month.

In answering advertisements note that, where the addressee is listed by number only, he should be addressed by his number in care of ANTIQUES, 683 Atlantic Avenue, Boston, Mass.

Caution: This department is intended for those who wish to buy, sell, or exchange anything in the antique field.

While dealer announcements are not excluded, it is assumed that the sales columns will be used primarily by private individuals who wish to dispose of articles concerning whose exact classification they may be either uncertain or ignorant. Purchasers of articles advertised in the "Clearing House" should, therefore, be sure of their own competence to judge authenticity and values. Likewise those who respond to *Wanted* advertisements should assure themselves of the responsibility of prospective purchasers. ANTIQUES cannot assume this responsibility for its readers, nor can it hold itself accountable for misunderstandings that may arise.

WANTED

LETTERS OF FAMOUS PERSONS BOUGHT and sold. What can you supply or find? What ones do you want? E. M. DUNBAR, 1 Rowena Street, Boston, Massachusetts.

YOUNG MAN, PROPRIETOR OF OWN SHOP during summer wants position with antique concern as buyer or salesman. Will go anywhere. JOHN L. FISCHE, Skowhegan, Maine.

A PAIR OF SIMPLE LOW STONE PEDESTALS or gate posts about 12 to 18 inches square with cap and base. Send photograph, dimensions and price. MOTT B. SCHMIDT, 14 East 46th Street, New York City.

BASKET FLOWERS PATTERN TEA, DESERT, and table spoons in old American silver purchased. Quote lowest cash dealers price. MONTAGUE HOWARD, 693 Madison Avenue, New York City.

N. CURRIER AND CURRIER & IVES PRINTS of fishing, shooting, clipper ships, railway, and early American historical subjects. HARRIET E. WAITE, 114 East 57th Street, New York City.

PINK AND WHITE STAFFORDSHIRE china: Especially platters and cup plates. State size, pattern, name and maker, if deep or light pink, and price. No. 966.

PARTNER WANTED: SINGLE YOUNG woman of splendid personality in established antique shop. ABRAHAM GREENBERG, BEL AIR ANTIQUE SHOP, Bel Air, Maryland.

CURRIER PRINTS; ALSO OTHER KINDS. Write me what you have. Highest prices paid. Duplicates exchanged. JAMES J. O'HANLON, 1920 Holland Avenue, Utica, New York.

PANELED COLORED TUMBLERS; POTTERY marked *Cushman*, *Crolius* or *Remmey*; dark brown blown glass; green window panes, bull's-eye centre. No. 971.

OLD DOLLS IN ORIGINAL CLOTHING. Send exact description with price, which must be moderate, to 447 Marlboro Street, Boston. No telephones taken.

I WILL BUY OLD PAMPHLETS, BROADSIDES, pictures, books, letters. Send for free booklet of items wanted. G. A. JACKSON, 20 Pemberton Square, Boston, Massachusetts.

OLD SILVER SPOONS AND OTHER OLD silver. Either write full descriptions or send on approval at my expense. C. G. RUPERT, Wilmington, Delaware.

STODDARD AMBER PITCHERS, BOWLS, other hollow ware; flasks, inkwells, decanters. Pay best prices. Send description, rough drawing, if possible. Quote prices. No. 927.

STIEGEL, DAISY OR DIAMOND FLASKS in amethyst or other colors; Stiegel panel vases any color; rare flasks, Keene, Stoddard, and Connecticut glass. Send description and quote price. No. 951.

COLORS CURRIER PRINTS, INCLUDING city views, railroads, ships, country, and historical scenes and presidents. FRANCES J. EGGLESTON, 42 West Fifth Street, Oswego, New York.

LETTERS WRITTEN BY PRESIDENTS, famous statesmen, generals, etc., no signatures; Revolutionary diaries, early account books, single printed sheets, pamphlets, bound volumes of newspapers, laws, etc., before 1800. CHARLES F. HEARTMAN, Metuchen, New Jersey.

FOR SALE

VISITORS TO WAKEFIELD ANTIQUES, Boston Post Road, Westport, Connecticut, will be able to enjoy a few hours examining several thousand authentic American antiques covering a wide field and variety.

PEWTER: THIRTEEN-INCH DEEP PLATE, *Thomas Danforth* (first), \$75; *Boardman* nine-and-three-eighths-inch plate, \$35. Both in fine original state. WAKEFIELD ANTIQUES, Boston Post Road, Westport, Connecticut.

MORE LIKE A MUSEUM THAN A SHOP. WAKEFIELD ANTIQUES—Every article marked in plain figures—sales never solicited. Visit as long as desired without obligation. Boston Post Road, Westport, Connecticut.

CLIPPER SHIP, NIGHTINGALE IN NEW York Harbor, N. Currier, 1854, large folio, bright clean copy, full margins, excessively rare, \$200. WAKEFIELD ANTIQUES, Boston Post Road, Westport, Connecticut.

CONNECTICUT CHERRY HIGHBOY, bandy legs, 75 by 36, guaranteed entirely original excepting brasses, refinished, no replacements, \$500. WAKEFIELD ANTIQUES, Boston Post Road, Westport, Connecticut.

NOTE THESE DIRECTIONS: LOOK FOR the Round Sign, *Boßon Post Road*, exactly two miles east of Westport (Connecticut), Postoffice. THE RED SHOP ON THE HILL, WAKEFIELD ANTIQUES.

TWO EARLY AMERICAN FRUITWOOD love seats, needlework coverings; Queen Anne settle; large gateleg table; Sheraton armchair; dining table, Sheraton, eight carved legs, band of satinwood around edge, satinwood inlay, four leaves. No. 965.

VICTORIAN ROSEWOOD SEWING TABLE with bag beneath, \$40; curly maple candle stand, \$40; Queen Anne fiddle-back chair, Spanish toe, \$75. ESTHER WALKER, Rose Tree Road, Media, Pennsylvania.

GENUINE JAPANESE ANTIQUE HANGING, 6' 9" by 4' 6", embroidered all over in colored silks with peacock design, bordered with dragons and Japanese symbols. Exceedingly beautiful and suitable for collector of pieces of exceptional value. Photograph and information by writing: P. C. OSCANYAN, 74 Cortlandt Street, New York City.

ONE HUNDRED SMALL ANTIQUES SUITABLE for gifts, many choice and rare, everything in good condition, \$1.00 to \$5.00 each. C. C. COOK, 168 Vermont Street, Blue Island, Illinois.

COVERLET, DOUBLE WEAVE, BLUE AND white, dated and signed 1827 *Commemoration LaFayette*, Masonic eagle border, perfect condition. Best offer. No. 967.

PAIR OF BRASS LAMPS, MARBLE BASES, dated 1849; rare silver lustre pitcher, capacity three quarts; swell-front mahogany bureau; glassware; other good antiques. MYRTA V. OLMSTED, 45 New Hartford Street, Wolcott, New York.

OLD PAINTED MIRROR AND CLOCK glasses restored, designed, or reproduced from broken pieces. Also coats of arms. Write Mrs. R. H. STEPHENSON, Plainville, Connecticut.

SMALL HEPPLEWHITE DINING TABLE; Hepplewhite corner washstand; Sheraton drop-leaf dining table; Sheraton mirror, 34 by 16, old glass; small walnut desk, turnip feet and well; two large dated samplers. All American pieces. Mrs. G. A. WATERS, North Road, Poughkeepsie, New York.

FIVE CUP PLATES: THREE EAGLE PATTERN, two daisy pattern. One eagle Masonic bottle. CLARA BROWN, 2114 Capers Avenue, Nashville, Tennessee.

HISTORIC HANDKERCHIEF, *WAR 1812*, 33 by 29 inches, maroon and cream, pictures clear, two battles, six naval engagements, Constitution in two, four commanders, patriotic emblems, dates, perfect condition, \$250. COURT STREET ANTIQUE SHOP, 145 Court Street, Keene, New Hampshire.

TWO BATTERSEA ENAMEL PATCH BOXES, \$10 and \$15; amethyst cameo lamp, \$50; three-piece cameo toilet set, \$65; cameo vase, ruby overlay crystal, \$25; cottage bank, \$8; Keene cornucopia and basket, Keene cornucopia and eagle, each \$6.50; aqua Union flask, \$4; snake jade bracelet, \$15; pair sleigh Saden salts, \$12; *Ship Cadmus* cup plate, \$10; seven heart cup plates, \$14; two valentines, \$5; wonderful orchid *Alcock* pitcher, slight crack, *Babes in Woods*, \$50; covered tureen, *Davenport*, \$25; wonderful old blue pitcher, raised tulips white silver lustre outlined, \$25; whippet inkpot, \$22.50; pair unusual Staffordshire hand ornaments, \$12; large toll tray, original, good, \$25; pair pink *David Johnson* platters, \$25; fourteen druggist bottles, ground pontil, \$2.50 each; marked baccara vaseline perfume, \$8; many pieces of copper lustre. Mrs. NATHAN PATTEN, 1623 Bosque Boulevard, Waco, Texas.

SOLID BIRD'S-EYE MAPLE SLEIGH BED, curly maple trim, perfect, unrestored, \$65; also a few pieces of old glass. Mrs. AVIS B. KOEPEL, Second Street, Hopewell, New Jersey.

EXQUISITE PIECE OF NEEDLE-POINT, \$60; beautiful melodeon, \$65; early pine candle stand, \$50; children's mugs, \$5; Lowestoft helmet pitcher, \$25; and other choice authentic antiques. HAROLD J. STAPLES, 121 North Street, Saco, Maine.

ANTIQUE HEPPLEWHITE DINING TABLE; ladder-back chairs, 5 or 6 slats; small mahogany secretary; fiddle-back chairs. H. B. BENNETT, 523 Valley Road, Upper Montclair, New Jersey.

THREE PLATES, 8 3/4 INCH, *DR. SYNTAX READING HIS TOUR*, Clews, proof, \$100; large Staffordshire platter, pink, *Military School, West Point*, small crack, \$35; general line. GRACE C. SAUNDERS, Ridgefarm, Illinois.

CORNER CUPBOARD, SPREAD-LEG STAND, grandfather clock; snake and spider-leg tables (all in cherry); side table; Chippendale mirrors; butler's desk; sewing stands; dressing tables (all in mahogany). **HELLERMAN'S ANTIQUES**, 38 Washington Street, Rumson, New Jersey.

TWO-PIECE MAHOGANY TABLE, TWO distinct tables making one large dining table, fine condition, old English. **MRS. C. D. MULZER**, 622 West Woodruff Avenue, Toledo, Ohio.

MELODEON, CABRIOLE CARVED LEGS; mahogany love seat; rose-carved and barrel-back chairs; historical china; Leeds platter; spatter ware; glass; pewter; brass samovar and mortar; astral lamps. **CRAWFORD STUDIOS**, Richmond, Indiana.

JACOB WHITMORE EIGHT-INCH PLATE, \$50; rarest Bunker Hill cup plate, \$3; pair of mahogany footstools, raked legs, \$25; early pine slant-top desk with well, \$50. **H. V. BUTTON**, Waterford, New York.

LARGE OPEN ARMCHAIR, WALNUT, \$25; fine walnut sofa, \$25; other walnut and mahogany armchairs, \$15-\$25. **H. V. BUTTON**, Waterford, New York.

MAPLE BUTTERFLY TABLE, MEDIUM size, not done over, guaranteed all old. No. 968.

DAY BED, CURLY MAPLE AND PINE; curly maple low-post bed; arm Windsor; pine mirror; fine mahogany dressing mirror; amber and canary glass. **THE IRON GATE**, Fort Edward, New York.

CHIPPENDALE CLAW AND BALL-FOOT dining table, curly maple base, cherry top, natural finish, rare distinctive piece. **H. W. LITTLE**, 3517 Cornell Place, Clifton, Cincinnati, Ohio.

MAGNIFICENT LARGE COLLECTION OF pewter figures and old and well conserved original models by old German masters, as well as valuable treatises on uniforms for sale at favorable terms. **KARL WINKELMÜLLER**, Leipzig, Saalfelderstrasse 5, Germany.

THIRTY-FOUR PIECES OF LOWESTOFT; maple tip table; chests of drawers; rare blue salts. No. 970.

SOUTHERN AND WESTERN DEALERS especially: Empire armchairs, sofas, etc.; and fine early American pieces. Pictures and prices. Reliable service. **EDITH GARDNER MEISSNER**, "AUNT LYDIA'S ATTIC," 795 Chestnut Street, Waban, Massachusetts.

ELEVEN-INCH STAFFORDSHIRE FIGURES, *The Losers*, \$35; nineteen-inch doll, wax head, \$8.00; India shawl, black center, \$25; eight vase-line Sandwich bureau knobs, \$20. **EMERSON**, 14 South 39th Street, Philadelphia, Pennsylvania.

RARE GARNET BRACELET, \$30; **BLUE** enameled locket with dove and wreath, \$8.00; blue spatter ware cup plate, \$5.00. **JANET L. COSTELLO**, 2517 Bryant Avenue, South, Minneapolis, Minnesota.

OLD FABRICS: QUILTS AND COVERLIDS; white spreads; Paisley, Chantilly, and silk shawls; needle-point; quantity of old chintz. **MRS. ARTHUR F. CURTIS**, Delhi, New York.

STAFFORDSHIRE CHINA; LAVENDER, pink, light blue, black, and brown decorated tinware; bird salts; Chippendale mirrors; exceptional amethyst lamp; maple chairs; chintz quilts; exceptional hooked runner, horse design. **COTTAGE ANTIQUE SHOP**, 89 Cuttermill Road, Great Neck, Long Island, New York.

SOFA SHOWING HEPPLEWHITE INFLU- ence; also claw and ball-foot card table. Box 108, Norwich, Connecticut.

PAIR OF SCONCES, GEORGIAN, CARVED wood, gilded, eagle mounts, two lights, \$100; large ebony jewel case, mosaic medallions, \$37.50; pair of wax portraits, *Diogenes, Socrates*, \$27.50; pair of 12-inch armorial china bowls, \$100; pair of Chelsea figures, \$20; pair of tall Darby figures, \$42.50; set of six mahogany dining chairs, \$150. Dealers welcome. **KERNS ANTIQUE SHOP**, 1002 Pine Street, Philadelphia, Pennsylvania.

AUTHENTIC OLD PICTURES BY RUBENS, Murillo, Hals to sell. Write: Captain John Boyer, Box 335, Guatemala City, Central America.

SHERATON WINE BUFFET OF MAHOG- any, 48 inches high, top 20 by 40, authenticity guaranteed, photograph on request, \$250. **MRS. H. N. FAIRCHILD**, 35 Claremont Avenue, New York City.

RARE PIANO, GERDING & SIEMON, NEW York, brought into Genesee County, oxteam, 1839, rosewood case, fine inlay, two pedestal legs. See Metropolitan Museum piece. Best offer. **MARY P. HARRIS**, Elba, New York.

TO HIGHEST BIDDER: LADY'S ANTIQUE peg shaped perfume bottle, 5/8 by 2 inches, white and blue waves on deep blue and gold lustre, perfect. **J. C. JORDON**, 23 North Portage Street, Westfield, New York.

HOUSE WITH BLUE BLINDS: EARLY American antiques—in glass, furniture, china, rugs, quilts, jewelry, brasses, pewter, paintings, etc. **MR. AND MRS. GEORGE PARKER BOLLES, JR.**, ANTIQUARIANS, George Street, Bellows Falls, Vermont.

TWENTY TEAROOM PIECES, \$25; SIX COL- ored salts, \$5.00; two hand vases, \$15; curly maple sideboard and high dresser; Presidents, Currier & Ives. **LYDA STUTSMAN**, Box 774, Bellefontaine, Pennsylvania.

SUGGESTIONS FOR CHRISTMAS GIFTS: Old lamps; glassware; china; copper lustre; hooked rugs; furniture; and many quaint and unusual things. **YE OLDE RED BRICK HOUSE**, West Brookfield, Massachusetts. Opposite Common.

CHIPPENDALE CHERRY TABLE, PIERCED cross stretcher, \$75; six solid mahogany Pennsylvania chairs, \$200; red, white and blue coverlet, fringe, perfect, 1850, \$50; Sheffield castor with five three-mold bottles; flasks; pewter; jewelry. Lists. **MABEL PERRY SMITH**, Upper Chenango Street, R. F. D. 4, Binghamton, New York.

BLOWN GLASS, BELLFLOWER, THUMB print, other patterns; milk glass; colored glass; prism lamps; crystal lamp; prints; pewter; Christmas list. **H. ANNIS SLAFTER**, Belmont, New York.

AUTOGRAPHS OF THOMAS JEFFERSON, James Madison and, with notes, William Lyman, American Consul, London, on ship's paper, dated 1806; two engravings, E. Savage, seals, etc., numbered five, earliest of series known, good condition, offers wanted; also early American gateleg table, walnut, all original, in rough, one drawer, top 38 by 48 inches, good condition, price \$350. **W. BYRON HALE**, Jefferson City, Tennessee.

EARLY VIRGINIA EMPIRE SOFA, BEAUTI- ful acanthus carvings, eight feet overall; pair of old English fireside chairs; other antiques. **THE OLD ELM ANTIQUE SHOP**, Aurora, Illinois. Route 4.

CHERRY HIGHBOY, REFINISHED IN MA- hogany, base and brasses new, \$150; Currier & Ives *Sunnyside on the Hudson*, \$8.50, other Hudson scenes; horn-of-plenty, bellflower, pineapple, fern, acanthus, grape, etc., and colored glass; many other things. Send for list. **MAPLE VIEW ANTIQUE SHOP**, Maple View, New York.

CHRISTMAS SUGGESTIONS: SEND FOR our list. Immediate attention given to special interests. **OLD CHELSEA SHOP**, Chelsea, Vermont.

PRISM LAMP; SMALL CHINESE CHIPPEN- dale lacquered courting mirrors in pine; mahogany steepie clocks, \$12 to \$15; cork decanter, \$10; six-leg cherry tables, \$25; curly maple one-drawer stand. **ROY VAIL**, Warwick, New York.

RECEIVING NUMEROUS SMALL COLLEC- tions of nice hooked rugs direct from country points, some need a little mending or cleaning. Can give genuine bargains. Write for particulars. No. 928.

ANTIQUE HOSPITAL, EXPERT REPAIR- ing of early brass, copper, iron, tin, silver. I also furnish missing parts. Cleaning and repairing of pewter a specialty. **J. PISTON**, 896 3d Avenue, New York City.

RUSH CHAIRS; ROCKERS; BUREAUS; clocks; china cabinet; tables; Sheffield plates; glassware. **POHLMAN'S ANTIQUE SHOP**, 767 Michigan Avenue, Buffalo, New York.

RARE FLASKS, CUP PLATES, SALTS, prints, pewter, early glass. Collectors send me your want lists. Will buy, sell or exchange. **J. E. NEVIL**, Washington C. H., Ohio.

NETTED TESTERS FOR COLONIAL HIGH- post beds, made to order; also netted edges for coverlets and curtains. **RACHEL HAWKS**, Deerfield, Massachusetts.

CUP PLATES: OCTAGONAL PLOW, ROUND plow, large and small octagonal eagles, *Marble's* numbers 530, 477, 464, 476, 451, 408, 390, 311, 292, 258, 269, clear and opalescent, green Maid of Mist, Henry Clay right, 200 fine conventionals. **N. C. GEST**, Mechanicsburg, Ohio.

ESPECIALLY FINE MAHOGANY INLAID Sheraton secretary-bookcase, three sections; large fiddle-back mahogany tilt table; other tables in Duncan Phyfe style with brass feet; large mahogany dining table; tilt-top pie-crust mahogany table. Can be examined by appointment at private owner's apartment, Baltimore. No. 969.

COLLECTORS GUIDE TO DEALERS

Below is the Collectors Guide listed alphabetically by state and city. The charge for insertion of a dealer's name and address is \$15 for a period of six months, \$24 for a year, total payable in advance.

Contracts for less than six months are not accepted. Large announcements by dealers whose names are marked * will be found in the display columns.

CALIFORNIA

LOS ANGELES: YE OLDE CURIOSITY SHOPPE, Mr. and Mrs. A. N. Goldsmith, 4270 Beverly Boulevard.

CONNECTICUT

***DARIEN:** MR. AND MRS. RALPH RANDOLPH ADAMS, 390 Post Road.

GREENWICH: THE SPINNING WHEEL SHOP, Mr. and Mrs. Downing, Old Post Road and Maher Avenue.

NEW HAVEN:

MALLOY'S ANTIQUE SHOP, 1125 Chapel Street.

*THE SUNKISE SHOP, 148 York Street.

NEW LONDON

*THE SNUO HARBOR ANTIQUE SHOP, 425 Main Street.

THOMAS T. WETMORE, 447 Bank Street.

NEWTOWN: THE BARN, Hawleyville Road.

*PLAINVILLE: MORRIS BERRY, 80 E. MAIN STREET.

RIDGEFIELD: THE NOOK, Norwalk Road.

*THOMPSON: LOUIS M. REAM.

WESTPORT: WAKEFIELD ANTIQUES, Boston Post Road. Antiques and historical Americana.

*WEST HAVEN: MARIE GOVIN ARMSTRONG, 277 Elm Street.

DELAWARE

*ARDEN: ARDEN FORGE ANTIQUE SHOP.

ILLINOIS

*CHICAGO: BENJAMIN K. SMITH, 77 West Washington Street. Appraiser.

*COLONY SHOP, INC., 672 Rush Street.

*LORRAINE D. YERKES, 820 Tower Court.

*GLENCOE: FAIR OAKS, 615 Greenleaf Avenue.

MAINE

BANGOR: THE THREE GABLES, 204 Broadway.

BREWER: NEW ENGLAND ANTIQUE SHOP, 24 State Street.

BRUNSWICK: MISS STETSON'S ANTIQUITY SHOP, 10 Spring Street.

PORTLAND: CLARENCE H. ALLEN, 338 Cumberland Avenue. General line.

ROCKLAND:

*COB-DAVIS, INC.

SHEEPSKOT (Wiscasset): THE NELSON HOME-STEAD.

*WALDOBORO: WARREN WESTON CREAMER.

MARYLAND

BEL AIR: BEL AIR ANTIQUE SHOP, Bond Street. General line.

*BALTIMORE: JOHN G. MATTHEWS, 8 East Franklin Street.

MASSACHUSETTS

*AUBURNDALE: WAYSIDE ANTIQUE SHOP, 2078 Commonwealth Avenue.

BOSTON:

*NORMAN R. ADAMS, 136 Charles Street.

*THE ASHLEY STUDIOS OF OLD FABRICS, 35 Newbury Street. Old fabrics.

*BIGELOW, KENNARD & Co., 511 Washington Street.

*BOSTON ANTIQUE SHOP, 59 Beacon Street.

*COATES & SON, 122 Charles Street. Wholesale.

*EAGLE ANTIQUE SHOP, 49 Charles Street.

*A. L. FIRMIN, 34 Portland Street. Reproduction of old brasses.

*HENRY J. FITZGERALD, 81 Charles Street.

*FLAYDERMAN & KAUFMAN, 68 Charles Street.

*GEORGE C. GEBELIN, 79 Chestnut Street. Old silver.

*MARTIN HEILIGMANN & SONS, 228 Columbus Avenue. Restoring and Repairing.

*HICKS GALLERY, 18 Fayette Street.

*KING HOOPER SHOP, 73 Chestnut Street.

*E. C. HOWE, 73 Newbury Street.

*JORDAN MARSH Co., Washington Street.

*LOUIS JOSEPH, 381 Boylston Street.

*WILLIAM K. MacKAY Co., 7 Bosworth Street. Auctioneers and Appraisers.

*NEW ENGLAND SALES ASSOCIATION, INC., 222 State Street. Hooked rugs.

*OLD ENGLISH GALLERIES, 88 Chestnut Street.

*OX BOW ANTIQUE SHOP, 88 Charles Street.

*THE RENAISSANCE GALLERIES, A. LUALDI, INC., 11-13 Newbury Street.

*A. RUBIN, 126 Charles Street.

*I. SACK, 85 Charles Street.

*SHAY ANTIQUES, INC., 181 Charles Street.

*SHREEVE, CRUMP & LOW, 147 Tremont Street.

*SPINNING WHEEL ANTIQUE SHOP, 35 Fayette Street.

*H. STONE'S ANTIQUE SHOP, 301 Cambridge Street.

*S. TISHLER, 80 Charles Street.

*TORREY, BRIGHT & CAPEN COMPANY, 43 Newbury Street. Hooked rugs.

*ROBERT C. VOSE GALLERIES, 559 Boylston Street.

*YACOBAN BROTHERS, 280 Dartmouth Street. Hooked rugs.

*YE OLDE HOUSE, 28 Fayette Street.

*BROOKLINE: H. SACKS & SONS, 62-64 Harvard Street.

*BUZZARDS BAY: MRS. CLARK'S SHOP.

*W. W. BENNETT, Twin Gateway.

CAMBRIDGE:

*THE BULLSEYE SHOP, 54 Church Street.

*WORCESTER BROS., 23 Brattle Street.

*CHATHAM: THE TREASURE SHOP, HELEN TRAYES.

*CONCORD: THE CHEST, Lexington Road.

DEDHAM: LOUISE L. DEAN, 293 Walnut Street.

*EAST GLOUCESTER: WAYSIDE ANTIQUE SHOP, 262 East Main Street.

EAST SANDWICH:

THE OLD BOAT SHOP, A. N. H. WEBBER. General line.

FITCHBURG: THE ANTIQUE SHOP, 45 Mechanic Street.

*GARDNER: COLONIAL RUSH SEAT COMPANY, 226 Main Street. Rush seating.

GLOUCESTER:

LITTLE RIVER ANTIQUE SHOP, ANNIE L. WOODSIDE, Woodward Avenue.

*HAVERHILL: W. B. SPAULDING, 17 Walnut Street.

*HINGHAM: DANIEL MAGNER, Fountain Square.

HYANNIS:

*H. STONE'S ANTIQUE SHOP.

*THE TREASURE SHOP, HELEN TRAYES.

IPSWICH:

*R. W. BURNHAM.

JOSEPH SALTZBERG, 5 South Main Street. Wholesale antiques.

*THE VILLAGE GREEN SHOP, 59 South Main Street.

KINGSTON: KINGSTON ANTIQUE SHOP.

*LONGMEADOW: E. C. HALL, 145 Longmeadow Street.

*LOWELL: FLORA M. BOARDMAN, 107 Clark Road.

*LYNNFIELD CENTER: SAMUEL TEMPLE.

*MARION: MRS. MARY D. WALKER, Front and Wareham Road.

*MATTAPAN: H. & G. BERKS, 1276 Blue Hill Avenue. Dial painting.

*MATTAPOISETT: S. ELIZABETH YORK.

NEW BEDFORD:

*MRS. CLARK'S SHOP, 38 North Water Street.

*THE COLONIAL SHOP, 22-24 North Water Street.

*NORTHBORO: G. L. TILDEN, State Road.

*ORLEANS: THE SAMPLER, Monument Road.

PITTSFIELD:

*MISS LEONORA O'HERRON, 124 South Street.

*OSWALD'S ANTIQUE SHOP, 11 Linden Street.

PLYMOUTH: YE BRADFORD ARMS, 59 Court Street.

SALEM

*DANIEL LOW CO.

SOUTHBRIDGE: M. E. CHENEY, North Woodstock Road.

SOUTH SUBURY:

*FULLER & CRANSTON, Old Boston Post Road.

*GOULDING'S ANTIQUE SHOP.

*SPRINGFIELD: JOHNSON'S BOOKSTORE, 1379 Main Street. General line.

*TAUNTON: THE WINTHROP ANTIQUE SHOP, 134 Winthrop Street.

*WARREN: C. E. COMINS.

WEST MEDWAY: OLD PARISH HOUSE ANTIQUE SHOP, Main Street. General line.

MISSOURI

*KANSAS CITY: CURIOSITY SHOP. 1901-1911 Main Street.

NEBRASKA

OMAHA: BADOLLET SHOTWELL, 411 South 38th Street.

NEW HAMPSHIRE

*CENTER SANDWICH: BLANCHARD'S ANTIQUE SHOP.

*FRANKLIN: WEBSTER PLACE ANTIQUE SHOP.

*HANOVER: LOUISE PORTER CARLETON, 4 Occom Ridge.

KEENE:

COURT STREET ANTIQUE SHOP, 145 Court Street.

KEENE ANTIQUE SHOP, MRS. HELEN S. POLLARD, 256 Washington Street.

MANCHESTER: SPIROS DOUVLIS, 184 Chestnut Street.

*PETERBORO: THE WILSON TAVERN SHOP, STEPHEN VAN RENSSELAER.

NEW JERSEY

*CAMDEN: CAMDEN ANTIQUE SHOP, JAMES F. IANNI, Haddon Avenue and Liberty Street.

CLOSTER: CLOSTER ANTIQUE SHOP, SARA M. SANDERS, Alpine Road.

*EAST ORANGE: THE BLUE DOOR, 14 Prospect Street.

FLEMINGTON:

*COLONIAL SHOP, WALTER F. LARKIN, 205 Main Street.

FREEHOLD:

*THE HOUSE WITH THE BRICK WALL, THE YELLOW CELLAR, LILIAN WILKINSON, 6 Lincoln Place.

HADDONFIELD:

*FRANCES WOLFE CAREY, 38 Haddon Avenue.

*MARTHA DEHAAS REEVES, 20 Potter Street.

*HARRINGTON PARK: A. L. CURTIS.

HOPEWELL: WILMER MOORE, 18 West Broad Street. General line.

*LIBERTY CORNER: BERYL DE MOTT.

MONTCLAIR:

*F. S. CAPOZZI, 337 Bloomfield Avenue.

*THE PEKING PAILOU, 147 Watchung Avenue.

*MORRISTOWN: OLD FRANCE, JANE H. SWORDS, 150 South Street.

MOUNT HOLLY: R. W. WILLS, 11 Ridgway Street.

PHALANX, Monmouth County: PHALANX SHOP OF ANTIQUES.

PLAINFIELD:

*ESTHER CATLIN, 210 West 8th Street. Wholesale.

THORP'S ANTIQUE SHOPPE, 321 West Front Street. General line.

*PRINCETON: GEORGE BATTEN, 321 Nassau Street.

SHORT HILLS: THE WHALER, Hobart Avenue.

SUMMIT:

*THE BANDBOX, JOHN M. CURTIS, 320 Springfield Avenue.

BOB & JERRE'S BARN, BARBARA BOWMAN BIRD, Jerre Elliott, Morris Turnpike.

*TRENTON: SCHUYLER JACKSON, 356 West State Street.

*WESTFIELD: YE OLD FURNITURE HOME, A. L. MAXWELL, 870 Mountain Avenue.

WYCKOFF (Bergen County): EVA C. McGRAYNE, Colonial Acre. General line.

NEW YORK

AUBURN:

MRS. R. S. MESSENGER, 27 William Street.

*AGNES T. SULLIVAN, 24 Steel Street.

AVON, Livingston County: ADELE PERRY, 12 Park Place.

BINGHAMTON:

*L. J. BUCKLEY.

THE JOHNSONS, 69 Main Street.

BROOKLYN:

*CATHERINE CHASE, 31 Clinton Street.

*HARRY MARK, 749 Fulton Street.

CHARLES SOMMERLAD, 94-96 Orange Street.

BUFFALO:

*HALL ANTIQUE STUDIO, 396 Delaware Avenue.

*STANLEY & MILLER, 818 Main Street.

GEORGE B. TYLER, 111 Chenango at Massachusetts Avenue.

*CORTLAND: THE SAMPLER, 53 Prospect Terrace.

*DUNDEE: JEMIMA WILKINSON ANTIQUE SHOP.

ELMIRA: ANTIQUE STUDIO, MRS. H. D. McLAURY, 414 East Church Street.

GENEVA: THE KANADASAGA, 485 South Main Street.

HUNTINGTON, L. I.: ABIGAIL STEVENSON ANTIQUE SHOP, 143 East Main Street.

*ITHACA: COLONIAL ANTIQUE SHOP, 308 Stewart Avenue.

*JAMAICA, L. I.: KATHERINE WILLIS, 272 Hillside Avenue.

KINDERHOOK: THE SHOP WITH THE GREEN DOOR, Main Street.

*LOUDONVILLE (Albany County): EXCHANGE FOR WOMAN'S WORK.

LE ROY: CATHERINE MURDOCK, 3 Main Street.

*MARCELLUS: MARTHA JANE'S.

NEW ROCHELLE:

BERNICE ADAMS LORING, 91 Woodland Avenue.

*DOROTHY O. SCHUBART, INC., 651 Main Street.

NEW YORK CITY:

- *ALTMAN & Co., Fifth Avenue.
 *AMERICAN ART ASSOCIATION, INC., 30 East 57th Street. Auction Galleries.
 *FRANCIS BARKERMAN SONS, 501 Broadway. Firearms.
 *HARRIET C. BRYANT, 2 West 47th Street. Reproduction of old wallpapers.
 *CHARLES OF LONDON, 2 West 56th Street.
 *CHARLES CORDTS & Co., Inc., 106 East 19th Street. Reproduction of old brasses.
 *WALTER G. EARL, 235 East 42nd Street.
 *ANN ELSEY, 163 East 54th Street.
 *GINSBURG & LEVY, 815 Madison Avenue.
 *GINSBURG & LEVY, 397 Madison Avenue.
 *M. GRIEVE, 234 East 59th Street. Old frames and reproductions.
 *HARE & COOLIDGE, 54 West 11th Street.
 *C. VANDEVERE HOWARD, 141 East 57th Street.
 *MARY LENT, 9 East 8th Street.
 *JANE WHITE LONSDALE, 314 East 57th Street.
 *MARGOLIS SHOP, 797 Madison Avenue.
 *H. A. & K. S. MCKEARN, 21 E. 64th Street.
 *MARTHA MORGAN, 847 Lexington Avenue.
 *J. W. NEEDHAM, 137½ East 56th Street.
 *NOBLE & COMPANY, 789 Madison Avenue.
 *O'HANA AND DE CORDOVA, INC., 11 Water Street. Wholesale.
 *OLD FRANCE, JANE H. SWORDS, 553 Madison Avenue.
 *YE OLDE MANTEL SHOPPE, 63 Ninth Avenue.
 *FLORIAN PAPP, 684 Lexington Avenue.
 *THE ROSENACH COMPANY, 273 Madison Avenue.
 *I. SACK, 625 Lexington Avenue. Reproduction of old brasses.
 *ISRAEL SACK, 383 Madison Avenue.
 *MARGARET E. SCHERNIKOW, 929 Madison Avenue. Hooked rugs.
 *J. HENRY SCOTTLE, 103 Lexington Avenue.
 *SAM SEROTA, 446 Madison Avenue.
 *THE 16 EAST 13TH STREET ANTIQUE SHOP.
 *SKINNER-HILL, INC., 114 East 23d Street. Reproduction of old brasses.
 *W. & J. SLOANE, 575 Fifth Avenue.
 *PHILIP SUVAL, 823 Madison Avenue.
 *MARION BOOTH TRASK, 37 East 57th Street.
 *HENRY V. WEIL, 126 East 57th Street.
 *WEYMER & YOUNG, 39 East 57th Street.
 *NIAGARA FALLS: RUTH KNOX, 529 Third Street.
 *PAINTED POST: ISABELLA P. IREDELL, Greenway Lodge.
 *PITTSFORD: RUTH WEBB LEE, 72 East Avenue.
 *PLEASANTVILLE: A. WILLIAMS, 56 Ossining Road.
 *POUGHKEEPSIE: J. B. SISSON'S SONS, 372 Main Street. Auctioneers and Appraisers.
 *ROCHESTER: BROWNE'S, 307-309 Alexander Street.
 *SCHENECTADY: THE VALLEY SHOP, 14 North Church Street.
 *WATERTOWN: MRS. E. P. ELITHARP, 415 Sherman Street. General line.
 *WEEDSPORT:
 LOUISE J. CROSSMAN, Brutus Street.
 E. C. SKADAN, East Street. General line.

OHIO

- GENEVA: THE HOUSE OF ANTIQUES, 97 East Main Street.
 WILLOUGHBY: IONE AVERY WHITE, 122 Euclid Avenue.

PENNSYLVANIA

- ALLENTOWN:
 MRS. BEULAH JACOBS ANTIQUE SHOP, 1236 Walnut Street. General line.
 BETHLEHEM:
 A. H. RICE, 519 N. New Street.
 SCHUMM ANTIQUE SHOP, 451 Main Street. General line.
 BROADAXE (Whitemarsh): SKIPPAK PIKE ANTIQUES, PHILIP MEREDITH ALLEN, MARIE DOBBINS ALLEN.
 DOYLESTOWN:
 MARY B. ATKINSON 112 East State Street. General line.
 *OLD WATER WHEEL, CASTLE & LABS BROS., R. D. 2, Easton Pike.
 EPHRATA: MUSSELMAN'S ANTIQUE SHOP, Sprout Highway.
 GETTYSBURG:
 THE ANTIQUE SHOP, EARL W. COX, 28 Chambersburg Street.
 MRS. F. H. CLUTZ, 159 Broadway.
 D. C. RUDISILL, Baltimore Pike.
 HERSHEY: FRANK F. KEEGERREIS — ELLA F. KEEGERREIS, 224 Cocoa Avenue.
 LANCASTER:
 *L. P. AARDRUP, 341 North Queen Street.
 *MRS. A. K. HOSTETTER, 10 South Queen Street.
 *MEDIA: THE BLUE EAGLE ANTIQUE SHOP, MRS. BAUGH, 413 East Washington Street.
 *NEW OXFORD: MRS. WILLIAM F. SHEELY.
 *PENNSBURG: A. J. PENNYPACKER, 501 Main Street.
 PHILADELPHIA:
 *THE ESTATE OF JAMES CURRAN, 1625 Pine Street.
 *THE LOFT, Camac above Pine Street. General line.
 PHILADELPHIA ANTIQUE EXCHANGE, EMILY JONES, 256 South 15th Street. General line.
 POOR HOUSE LANE ANTIQUE SHOP, EMMA L. MIDDLETON, 114 West Rittenhouse Street, Germantown.
 *MARTHA DE HAAS REEVES, 1100 Pine Street.
 *THE ROSENACH COMPANY, 1320 Walnut Street.
 *ARTHUR J. SUSSEL, Spruce, cor. 18th Street.
 PLYMOUTH MEETING: ANTIQUES AT TAMARACK, STUART W. GURNEY.
 *POTTSTOWN: THE ANTIQUE SHOP OF MRS. M. COOKEROW, 265 King Street.
 SELLERSVILLE: IRA S. REED, On Bethlehem Pike.
 *WALLINGFORD: Long Lane, P. G. PLATT.
 WEST CHESTER:
 *WILLIAM BALL & SON. Reproduction of old brasses.
 *FRANCIS D. BRINTON, Oermead Farm.
 WHITEMARSH:
 *HAYLOFT ANTIQUES, Bethlehem Pike.
 DOROTHY REED, Bethlehem Pike.
 THE OLD HOUSE, Bethlehem Pike.

- WILKES-BARRE: THE PONTIL MARK ANTIQUE SHOP, River Street.

YORK:

- BERGMAN ANTIQUE SHOP, 326 S. Duke Street. General line.
 BLUM & LANDIS, 676 East Market Street, Lincoln Highway.
 EARLY AMERICAN ANTIQUES, 314 West Market Street, Lincoln Highway.
 *JOE KINDIG, 304 West Market Street.
 CAROLINE LOGAN, 253 East Market Street.
 YORKTOWNE ANTIQUE SHOP, 136 East Market Street, Lincoln Highway.

RHODE ISLAND

PROVIDENCE:

- *CUSHING'S ANTIQUE SHOP, 1228 Broad Street.
 *BERTHA B. HAMBLY, 224 Waterman Street.
 *WINE & MILLMAN, 1115 Westminster Street.
 *WAKEFIELD: BERTHA B. HAMBLY, Greycroft, Matunuck Point Road.
 *WICKFORD: WICKFORD HILL ANTIQUE SHOP, 141 West Main Street.

VERMONT

- *BELMONT: OLD CURIOSITY SHOP, E. E. WHITE.
 BENNINGTON: STONE WALL ANTIQUE SHOP, 209 Pleasant Street.
 BURLINGTON: EVERETT'S ANTIQUE SHOP, 160 Shelburn Road.
 CHELSEA: OLD CHELSEA SHOP, Orange County.
 TAFTSVILLE: THE OLD ATTIC, F. C. KELLY.
 *WOODSTOCK: FRASER'S ANTIQUE SHOP, 47 Pleasant Street.

VIRGINIA

- *RICHMOND: H. C. VALENTINE & COMPANY, 209 East Franklin Street.
 ROANOKE: BIG LICK ANTIQUE SHOPPE, 130 Salem Avenue, East.

WASHINGTON, D. C.

- *MRS. CORDLEY, 1319 Connecticut Avenue.
 *GEORGE W. REYNOLDS, 1742 M Street, N. W.

WEST VIRGINIA

- *CHARLESTON: MRS. ROBERTA C. NICHOLSON, 1220 Virginia Street.
 *HUNTINGTON: CENTRAL ANTIQUE SHOP, 1034 Third Avenue.

ENGLAND

- *CHESHIRE: J. CORKILL, Rock Ferry, Birkenhead
 *HUDDERSFIELD: WILLIAM LEE, 120 Halifax Old Road.

LONDON:

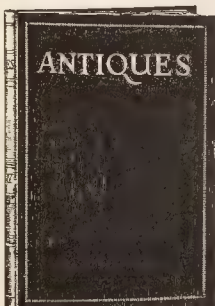
- *CECIL DAVIS, 8 St. Mary Abbott's Terrace, Kensington, W. 14.
 *HARRODS, LTD., S. W. 1.
 *MANCHESTER: J. W. NEEDHAM, St. Ann's Galleries, St. Ann's Square.

PRESTON:

- *EDWARD NIELD, 223 Corporation Street.
 *FREDERICK TREASURE, Kay Street.

ITALY

- *FLORENCE: FRANK CORSI, via Martelli 4. Commission agent.



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PRICE FOR BINDING \$2.50 PER VOLUME

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ANTIQUES, 683 Atlantic Avenue, BOSTON, MASSACHUSETTS

HELP THE CHRISTMAS BUYER TO *Choose Antiques for Holiday Gifts*



The logical Christmas gift for the person of culture and discernment is something not easily duplicated, something that shows careful selection by the giver and implies discriminating appreciation by the recipient.

Antiques—furniture, glass, porcelain, pottery, pewter, silhouettes, prints, textiles—best meet this requirement.

Collectors and a host of other buyers will be eagerly watching for the advertisements in the DECEMBER NUMBER of ANTIQUES.

Dealers who suggest appropriate purchases and who back their suggestions with pictures will be helping their clients and, incidentally, benefiting themselves.

Why not take up at once the matter of Christmas announcements with the Advertising Department of ANTIQUES.

ANTIQUES Advertising Department

683 Atlantic Avenue

BOSTON, MASSACHUSETTS

AT WHOLESALE to the TRADE ONLY

COATES & SON

Incorporating FRY & Co.

122 Charles Street
BOSTON

Head Office

Wooburn Green, Bucks.

ENGLAND

We have re-established our branch in the United States to supply English antiques at wholesale to the trade only.

Our large stock includes Chippendale, Hepplewhite, Sheraton, and some select Regency and Victorian furniture; with occasional choice Continental examples.

In addition, we have a large supply of china, pottery, silver, early arms (guns, rifles, etc.) in fact almost everything that the dealer will need to fill out his stocks of antiques.

Our source of supply is England, where, at our head office in Buckinghamshire, we assemble our purchases for verification before shipping to our showroom in Boston.

Long study of the American market makes us well acquainted with its needs. Buying is governed by our special knowledge, and our stocks are reserved from public display.

*Featuring this month
an unusual collection
of rare high clocks*

Simon Willard — brass-face "Roxbury"

"Made and warranted for Daniel Tenney." Date inside, 1774.

Simon Willard — Ship Scene

Inscribed on back. "Made for Aaron Willard, Jr."

David Wood, Newburyport

Rocking Ship Clock. Original label.

Peter Stretch — brass face

The original clock maker,
Independence Hall, Philadelphia

⌘ These clocks are in original
condition and running order

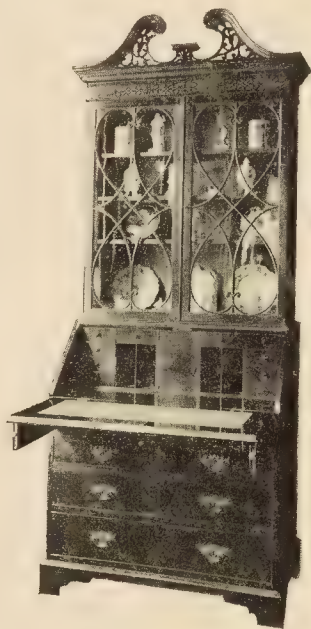
BETHLEHEM PIKE
WHITEMARSH, PA.

(3 miles north of Philadelphia City Line)

The *Hayloft*

Everything Guaranteed as Represented

BRANCH:
"FAIR OAKS"
615 Greenleaf Avenue
GLENCOE, ILL.



A Chippendale Secretary

Here is an unusually fine Chippendale piece made when the Chinese influence was strongest with this master craftsman of all time. This Chinese influence can be readily seen in the delicate tracery of the hood and the lattice-like design above the cabinet.

This secretary is made of beautiful San Domingo mahogany. It is absolutely untouched, and all the brasses are original. The desk has generous drawer space and ample room for writing.

You are cordially invited to view this piece, which will be found on our third floor in our antique department. If you cannot come in, we shall be glad to send you full particulars and a photograph upon request.

Shreve, Crump and Low Company

FOUNDED IN 1800

Gold, Silver and Jewelry—Makers of Original Gifts

147 Tremont Street

Boston, Massachusetts

ANTIQUES

A MONTHLY MAGAZINE



DECEMBER, 1927

50 CENTS

A SET OF SEVEN
AMERICAN
MAHOGANY
CHAIRS
(5 Side and 2 Arm)
IN THE ROUGH



THE CHAIRS AND
SIDEBOARD
BELONGED TO THE
GOVERNOR
GOODWIN
FAMILY
OF
PORTSMOUTH, N. H.



AMERICAN MAHOGANY HEPPLEWHITE SIDEBOARD IN THE ROUGH: 6 FEET LONG, 28 INCHES WIDE AT CENTRE,
17 INCHES WIDE AT ENDS

ISRAEL SACK

85 Charles Street

BOSTON, MASSACHUSETTS

SPECIALIST IN AMERICAN ANTIQUES

NEW YORK GALLERIES

383 Madison Avenue



From the Antique Galleries of W. & J. Sloane

Illustrated above is a fine Dutch marquetry folding card table with a set of four marquetry chairs. The slip seats are covered in old brocade.

W. & J. SLOANE

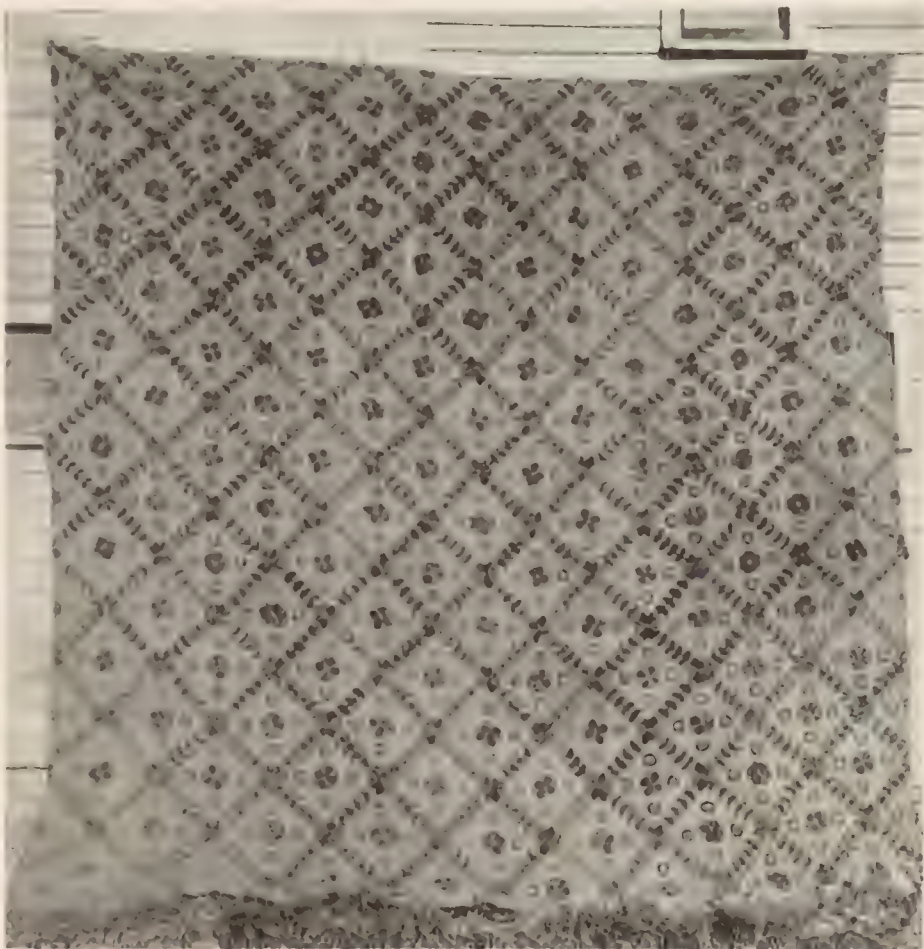
575 FIFTH AVENUE

NEW YORK CITY

TAPESTRIES	::	PICTURES	::	PRINTS	::	LIGHTING FIXTURES
ANTIQUE FURNITURE	::	CARPETS	::		::	RUGS

356 WEST STATE STREET
TRENTON, NEW JERSEY

THE REAL THING
STRAIGHT FROM THE FARMS



HOOKED RUG (14 feet x 14 feet) :: IVORY GROUND SOFTLY FLOWERED WITH OLD ORANGE, INDIGO, GREEN AND VERMILION.
THIS MONUMENTAL RUG, FULLY PEDIGREED AND AUTHENTICATED AS TO DATE, MAY RIGHTLY BE CALLED ONE OF
AMERICA'S BEST.

THE RAREST—THE BEST
IN PRISTINE STATE
EVERYTHING GUARANTEED AS REPRESENTED

SCHUYLER JACKSON

356 WEST STATE STREET :: TRENTON, NEW JERSEY

Early American Furniture

from the Private Collection of

LOUIS M. REAM, Esq.

Upper left—Small Splayed-leg Tavern Table.

Left center—Maple joint stool.

Below left—Small Maple and Pine Splayed-leg Tavern Table. Pair Stoddard Sunburst Decanters.

Upper right—Small Pine and Maple Tavern Table Splayed all four directions.

Right center—Oval Top Scrolled Skirt, Splayed-leg Curly Maple Tavern Table

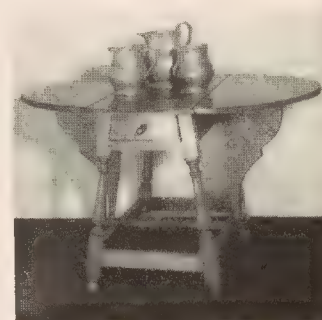
Below right—Maple Butterfly Table with Drawer. An unusual feature is the medial cross stretcher, in which the butterfly center.

SEVERAL EXAMPLES of the small tables of this collection, which includes furniture, china, glass, pewter, prints, etc.

Contained among the pewter, glass, etc., are a great number of items very suitable for the Christmas season.

On view by appointment at the home of the owner.

THOMPSON, CONNECTICUT
TELEPHONE PUTNAM, 819





TWO VIEWS OF THE Old English Galleries

86 and 88 Chestnut Street
BOSTON, MASSACHUSETTS



THE NEW EXHIBITION ROOMS at 86 Chestnut Street :: THE ROOMS IN THIS HOUSE ARE DEVOTED EXCLUSIVELY TO OAK AND WALNUT, TAPESTRIES, NEEDLEWORK, PEWTER, BRASS, WROUGHT IRON, PICTURES ON GLASS, LUSTRE, SAMPLERS, SILHOUETTES, GLAZED CHINTZES, BRISTOL AND COLORED GLASS.

TO BE SEEN IN THE ILLUSTRATION

Pair of solid Walnut Semi-circular Tables,
XVII century ~ Oak Carved Hutch, *ca.*
1600 ~ Walnut Drawer Table, *ca.* 1580
~ Set of 4 pricket Altar Candlesticks in
Pewter, XVII century ~ Pair of William
and Mary Walnut Candlesticks.

OF SPECIAL INTEREST TO ARCHITECTS AND DECORATORS

384 square feet of Oak Paneling, Oak Carved Over-Mantel, Fireback and Grate, dating from
1673, Bull's-eye Glass, etc., etc.

MANY ARTICLES ESPECIALLY SUITABLE FOR CHRISTMAS GIFTS

Telephone, HAYMARKET 6466



TWO VIEWS OF THE Old English Galleries

86 and 88 Chestnut Street
BOSTON, MASSACHUSETTS



THE EXHIBITION ROOMS at 88 Chestnut Street :: THESE ROOMS ARE ARRANGED TO DISPLAY IN A HOME SETTING THE FINER AND MORE AVAILABLE TYPES OF ENGLISH FURNITURE, DECORATIONS AND DECORATIVE ACCESSORIES OF THE EIGHTEENTH CENTURY.

TO BE SEEN IN THE ILLUSTRATION
Queen Anne Desk and Lowboy in Burl
Walnut ~ Chippendale Secretary and
Mirror ~ Hepplewhite Armchair ~
Sheraton Firescreen ~ Lacquer Pie
Cruet Table ~ William and Mary Pole
Screen ~ Pair of Choir Boys' Chairs
in Walnut, XVII Century ~ Georgian
Silver ~ Louis XIII Tapestries.

IN OTHER ROOMS OF THE GALLERIES MAY BE FOUND

Queen Anne, Chippendale, Hepplewhite, and Sheraton Furniture; Silver, Sheffield Plate. Irish Glass, English Bristol Glass. China.
Tapestries, Petit-point, Brocades, Damasks, Toiles de Jouy. Pictures.

MANY ARTICLES ESPECIALLY SUITABLE FOR CHRISTMAS GIFTS

Telephone, HAYMARKET 6466



PICTURING a single piece of furniture, month by month, is not an entirely satisfactory procedure. It too closely focuses attention and so fails to convey an adequate idea of the actual richness and variety of the stock of antiques from which the one item has been selected for illustration. This month, therefore, let me urge a personal call and a leisurely inspection of a collection of early mahogany, walnut, and maple representative of the superior workmanship of New England and Middle States cabinetmakers of the eighteenth century.

Henry V. Weil ANTIQUES

A CAREFULLY CHOSEN COLLECTION OF
FINE FURNITURE AND ITS APPURTENANCES
CONSULTATIONS :: SPECIAL COMMISSIONS

126 East 57th Street
NEW YORK CITY

THIS IS ONLY OUR WINDOW—IMAGINE WHAT IS WITHIN THE SHOP



ELMER C. HOWE

73 Newbury Street
Telephone, BACK BAY 2668

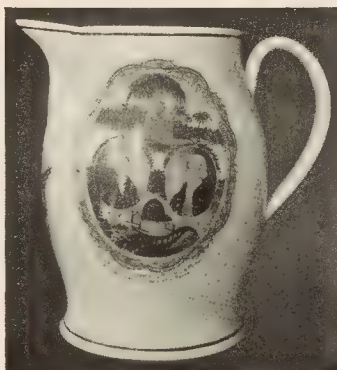
BOSTON, MASSACHUSETTS



LIVERPOOL PITCHER.
Left view. Height 10".



EAGLE ON IMPORTANT
THOMAS JEFFERSON
PITCHER.



LIVERPOOL PITCHER.
Right view. Height 10".

Rare and Historic Collection

THAT WE HAVE ACQUIRED
FROM THE HEIRS
OF THE LATE

Mr. Prime

THE COLLECTION CONSISTS
OF POTTERY AND PORCELAIN
INCLUDING LIVERPOOL SUB-
JECTS, HISTORICAL CHINA
IN BOWLS, PITCHERS AND
PLATES, AND MANY OTHER
RARE AND VALUABLE
OBJECTS.



LOWESTOFT BOWL WITH AMERICAN SHIP.
Height 4 1/4", Diameter 11 3/4".



LIVERPOOL BOWL WITH ENGLISH SHIP.
Height 4 3/4", Diameter 12".

ARTHUR J. SUSSEL

Spruce corner 18th Streets

PHILADELPHIA, PENNSYLVANIA

ANTIQUES
PURCHASED

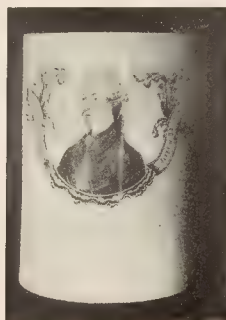
ANTIQUES
PURCHASED

ANTIQUES

RARITIES



LIVERPOOL WASHINGTON PITCHER.
Height 10".



JOHN HANCOCK MUG.
Height 6".



LIVERPOOL PITCHER. CLIPPER SHIP REVERSE.
Height 8".



Of Consummate Craftsmanship



London — 1726
Price \$495

THIS rare old silver Coffeepot is an authentic original of late George I period (1726). The master craftsmanship of the English Silversmith, *Charles Kandler*, is evident in the exquisite design and finish of this particularly lovely Coffeepot. It is fine enough to be a museum piece. There are many other rare gifts of Silver, Glass, and Porcelain in the Schmidt Collection.

A. SCHMIDT & SON

587 Boylston Street, Boston

WASHINGTON
MAGNOLIA

NEW YORK
NEWPORT
Established 1869

LOS ANGELES
PASADENA

SPANISH-FOOT AMERICAN LOWBOY IN WALNUT (1710-1720). Absolutely original in every respect, including brasses, and recognized by experts as one of the most significant and best preserved of its type extant. Compare Lockwood's *Colonial Furniture*, Vol. I, page 89.

We have other choice pieces of furniture worthy of the collector's attention



OUR NEW PUBLICATION *The Glass Collector & Antique Commentator* will soon appear. It will contain information on glass, not elsewhere available, together with breezy comment on antiques in general. We call it a house organ, but it will be much more than that. Issued quarterly: Single copies 75 cents; advance subscription, 4 copies, \$2.50.

FLASKS
BOTTLES
SPECIMEN
PIECES

In buying glass there is safety only in dealing with the conscientious expert. Our experience with glass is born of years of patient and exhaustive investigation. Our stock of glass is authentic and contains the largest and finest selection anywhere to be found.

ANTIQUE
FURNITURE
RUGS
ODD ITEMS

McKEARIN'S

21 East 64th Street

NEW YORK CITY

Some Suggestions for Christmas in PEWTER SILVER COPPER

ADAPTATIONS

Pewter:

Candlesticks, pair, \$15 up. Porringers, 3-inch, \$4; 4-inch, \$6; 5-inch, \$8. Bowls, 9 inches diameter, $4\frac{1}{4}$ inches high, pedestal base, \$15; $5\frac{1}{8}$ inches diameter, $3\frac{1}{4}$ inches high, low base, \$6; $4\frac{1}{4}$ inches diameter, $2\frac{1}{2}$ inches high, no base, \$4; 5 inches diameter, 2 inches high, very low base, \$4. Plates, 5 inches, \$3; in varying sizes up to $9\frac{1}{2}$ inches, \$7. Candlesticks, \$10 pair up. Salts, \$6 pair. Peppers, \$6 pair. Muffineers, \$10. Water pitchers, \$15. Candelabra, \$75 pair. Trays for water pitchers, round and octagonal, \$12. Meat Platters, \$12 up. Individual three-piece Tea Sets, \$18.

Silver:

Peppers, \$20 pair up. Salts, \$10 pair up. Sauce Boats with trays, \$85 up; without trays, \$45 up. Sugars and Creamers, \$25 up. Bowls, \$12-\$250. Water Pitchers, \$60 up. Tea Services, \$650 up. Salvers, \$500 up. Candlesticks, \$50 pair up.

Copper:

Bowls (silver lined, for various purposes), \$4 up. Vases, \$18. Candlesticks, Chipendale baluster, \$25 pair. Ash Trays, \$3 each.

Jewelry:

Girdles. Neck Chains. Bracelets. Beads in carnelian, jade, malachite, seed pearl, crystal, lapis lazuli, aquamarine, coral, amber, onyx, and jet.



REPRODUCED DESIGNS IN SILVER



DESIGNS IN MODERN PEWTER

REPRODUCTIONS

From Old Sheffield Plate:

Salvers, \$60 up. Vegetable dishes, covered, \$50 each. Candlesticks, \$55 a pair up. Candelabra, \$120 a pair up. Serving Trays, \$40 up. Three-piece services, \$115. Coffee Urn, \$65.

Silver:

Porringers, \$15 up. Child's cup, \$20 up. Child's Spoon, \$2.50 up; and fork, \$2.50 up. Tea Strainers, \$5 up. Open Salts, \$15 up; Peppers, \$35 up. Serving Spoons, \$8 up. Salad Forks, \$8 up. Serving Trays, \$100. Beakers, \$25.

Pewter:

Rat-tail Tablespoons, \$2 each, made from original molds. Soup Bowls, \$8 each. Plates for Soup Bowls, \$4 each.

ANTIQUES

Miscellaneous:

Old Pewter Candlesticks, \$35 pair. Pewter Measures, \$2 up according to size. Odd Silver Teaspoons, \$1 each up. Brass Samovars, \$75. Old Sheffield Urns, \$75 up. Old Sheffield Waiters, \$200 up. Old Sheffield Platters, \$50 up. Old Sheffield Teapots, \$35 up. Old Sheffield Sugars and Creamers, \$60 up. Old Sheffield Candlesticks, \$40 up. Old Sheffield Baskets, \$12 up.

Old English Silver:

Teapots, \$350. Coffee pots, \$350. Service Plates, \$1800 a dozen. Marrow Spoons, \$18 up. Sugar Tongs, \$12 up. Rat-tail Tablespoons, \$30 a pair. Can, \$75. Chased Tankard, \$500. Tea Service, \$800. Two Large Sauce Boats, \$700 the pair. Child's Cup, \$50.

Early American Silver:

Teaspoons, \$5 up. Tablespoons, \$5 up. Sugar Tongs, \$12 up. Beakers, \$30 up. Sugars and Creamers, \$250 a set. Three-piece Tea Set, \$1000. Dredger, \$800. Can, \$850.

Anything in pewter, copper, or silver made to order or repaired. Inquiries solicited

GEBELEIN

A Name that Stands for the Finest in Silver

79 CHESTNUT STREET, BOSTON, MASSACHUSETTS

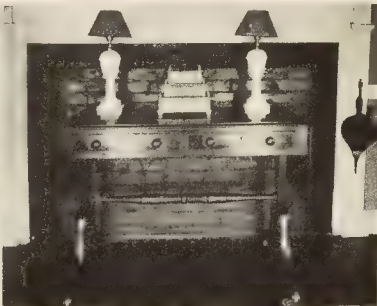


EARLY AMERICAN SILVER



WEDGWOOD DESSERT SERVICE, CIRCA 1800.
23 PLATES, COMPOTE, AND 8 SIDE DISHES, EACH
PIECE MARKED.

ADAM MAHOGANY CONSOLE TABLE, ENGLISH,
CIRCA 1780. 2 EARLY STAFFORDSHIRE LUSTRE
PITCHERS.



SMERATON MAHOGANY SOFA TABLE, ENGLISH,
CIRCA 1800. PAIR SANDWICH BRIDAL LAMPS.
THREE-TIER MAHOGANY SEWING-BOX WITH
MIRROR SLIDE, AMERICAN, CIRCA 1800.

We have an ever-changing stock of Antique American and English Furniture of a quality seldom seen except in the best shops of our largest cities. Also an unusual display of Rare Pink and Purple Lustre Tea-sets, Silver Resist, Staffordshire Figures, Wedgwood and Rockingham Dessert Services, Glass, Pewter, and a host of objects suitable for

CHRISTMAS GIFTS

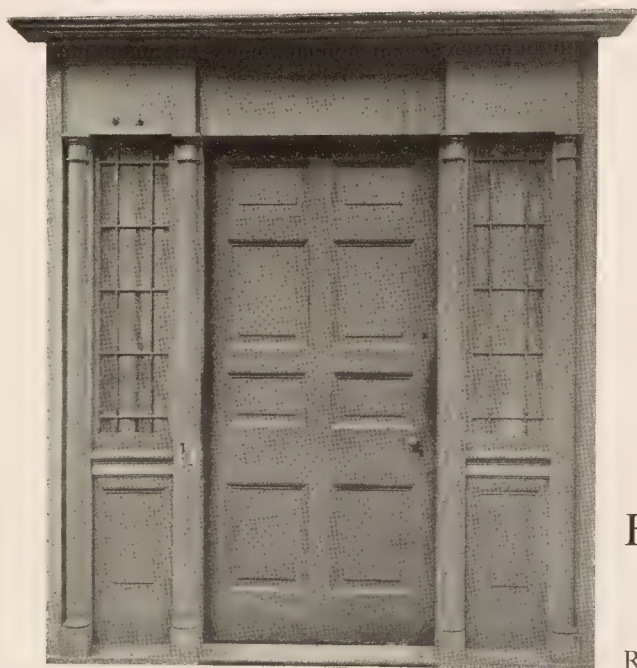
MR. & MRS. RALPH RANDOLPH ADAMS

390 POST ROAD, DARIEN, CONNECTICUT

Opposite the Lewis & Valentine Nurseries

Look for the Yellow Bed Headboard Signs

Quaint Road Map on Request



FRONT ENTRANCE
FROM
FIRST HOME
BUILT IN RICHMOND

1730



Other Trim from
Same House



H. C. VALENTINE & CO.
Antiques

207-209 East Franklin Street
RICHMOND VIRGINIA

A COLLECTION OF EARLY AMERICAN FURNITURE DE LUXE

ISRAEL SACK

TAKE pleasure in announcing his acquisition of one of the choicest and most select private collections of eighteenth century American furniture *de luxe* which has ever been brought together.

This collection, assembled during the past twenty years by Mr. and Mrs. Arthur F. Kelley of Worcester, Massachusetts, comprises over 125 items representative of the work of America's most eminent cabinetmakers.

It includes chairs and lowboys by William Savery and his Philadelphia contemporaries; numerous block-front pieces from the Goddard-Townsend shops at Newport; an Aaron Willard hall clock with rocking ship above the dial and with the original Willard label within; a Simon Willard banjo clock still bearing its early painted glass panels; a sofa by McIntyre of Salem; four Sheraton sofas, one with two Martha Washington chairs to match. In addition there is silverware by John Coney, Paul Revere, and other Colonial silversmiths.

All of these pieces are in original, untouched condition, and, together, constitute a veritable epitome of the very best that was produced in the way of fine furniture and silverware during the eighteenth century in America.

CATALOGUE

That a record of this exceptional collection may be permanently preserved, Mr. Sack has prepared a handsome *Catalogue* in which each piece is illustrated and fully described. Copies of this Catalogue, ready December 15, may be purchased at \$2.00 the volume.

EXHIBITION

A special Private View of the Kelley Collection, in appropriate surroundings, is now being arranged to take place in Boston from December 15 to January 15. For this Private View an admission fee of \$1.00 will be charged; the full proceeds to be donated to the New England Lying-in Hospital Fund. Those who wish to inspect the Collection at this time may learn of its precise location by inquiring of Mr. Sack either by letter or by telephone.

ORDERS FOR THE CATALOGUE OF THE KELLEY COLLECTION, TOGETHER WITH ANY INQUIRIES, SHOULD BE ADDRESSED TO MR. SACK AT NUMBER 85 CHARLES STREET, BOSTON, MASSACHUSETTS



RICHARD DALE, OF NORFOLK, VA. c. 1780

The JOY OF HEART'S DESIRE Is POSSESSION

NOTHING gives more happiness than the possession of something long desired. The kiddie with his scooter, the girlie with her doll, and we, children of a larger growth, with our household pets and prizes. It is not altogether a selfish impulse that prompts

one to become owner of something rare and beautiful, but rather a matter of pride. The satisfaction felt when friends admire our long-sought gems is stimulating and human. Opportunity is a laggard caller, but be alert when he knocks and welcome him; for here he comes. Any of these desirable rarities can be bought *now*.

A dainty convex mirror; small straight-front curly maple bureau.

Walnut Desk.

Two-pedestal Dining Table.

Walnut Lowboy.

Maple Highboy.

Mahogany Dressing Table.

Secretary, diamond doors.

Piecrust Table, 24-inch top.



SHIP "GAMECOCK" OF NEW YORK

Sheraton Card Table, satinwood inlay.

Sheraton swell-front Bureau, mahogany.

Hepplewhite Sideboard.

Fender, woven wire, brass trimmed.

Chippendale straight-leg stool, mahogany.

Cherry Desk, serpentine front, with bookcase top (broken arch)



ONE OF FOUR HEPPLEWHITE CHAIRS IN THE ROUGH

Six inlaid Sheraton Dining Chairs.

Curly maple field Bed.

Pine Corner Cupboard.

Mirrors and Mirrors and Mirrors and a host of other unusual, ornamental and useful furnishings.

All the above are warranted genuinely antique, some in original and some in restored condition.

Full description and photographs furnished

BOSTON ANTIQUE SHOP
59 Beacon Street BOSTON, MASS.

Telephone, HAYMARKET 0259

Customers of 25 years still buy from us



CONVEX MIRROR, EAGLE CREST



GENUINE OLD PIE-CRUST TABLE TOP 24"

Antiques in Preston

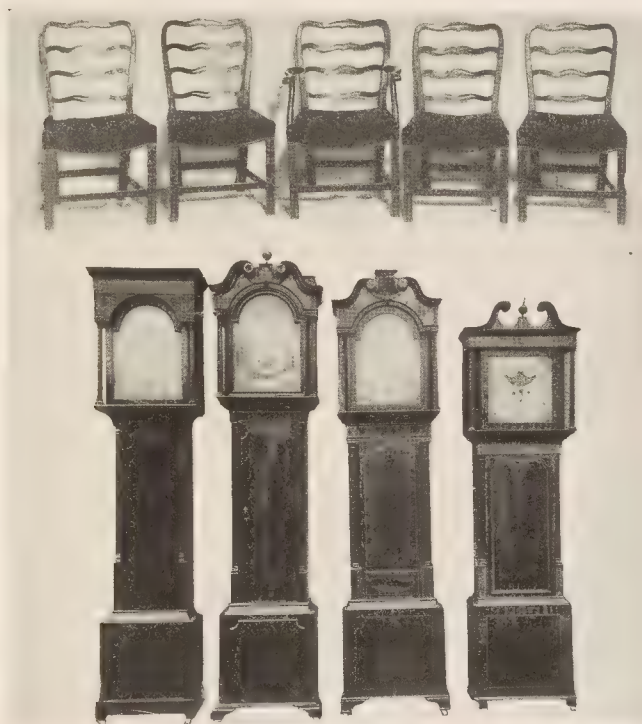
(LANCASHIRE, ENGLAND)

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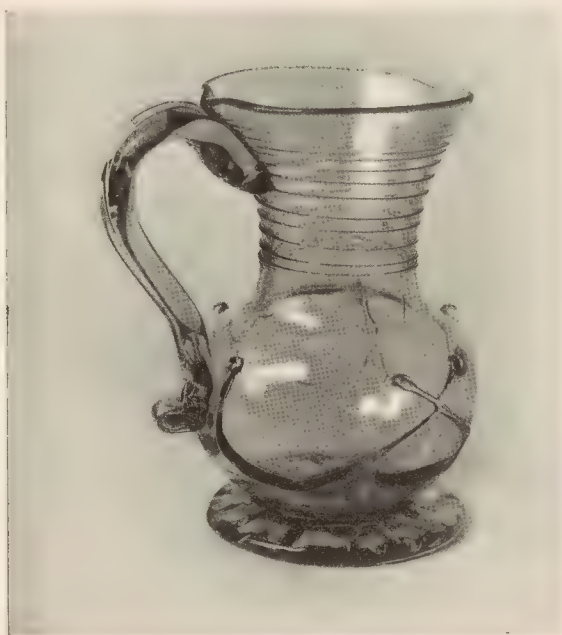
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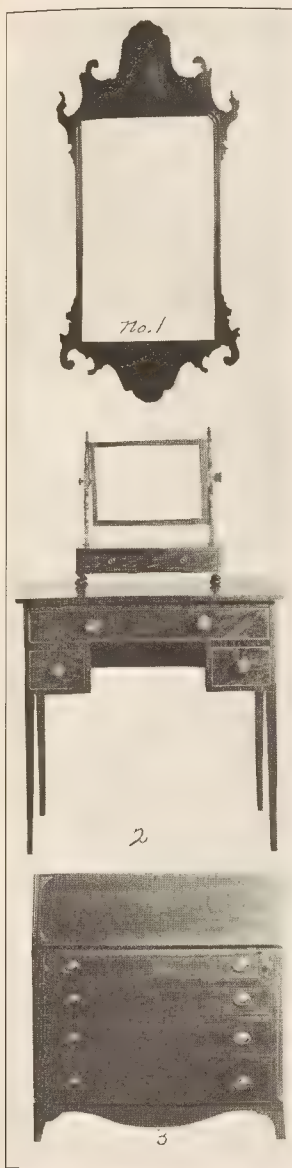
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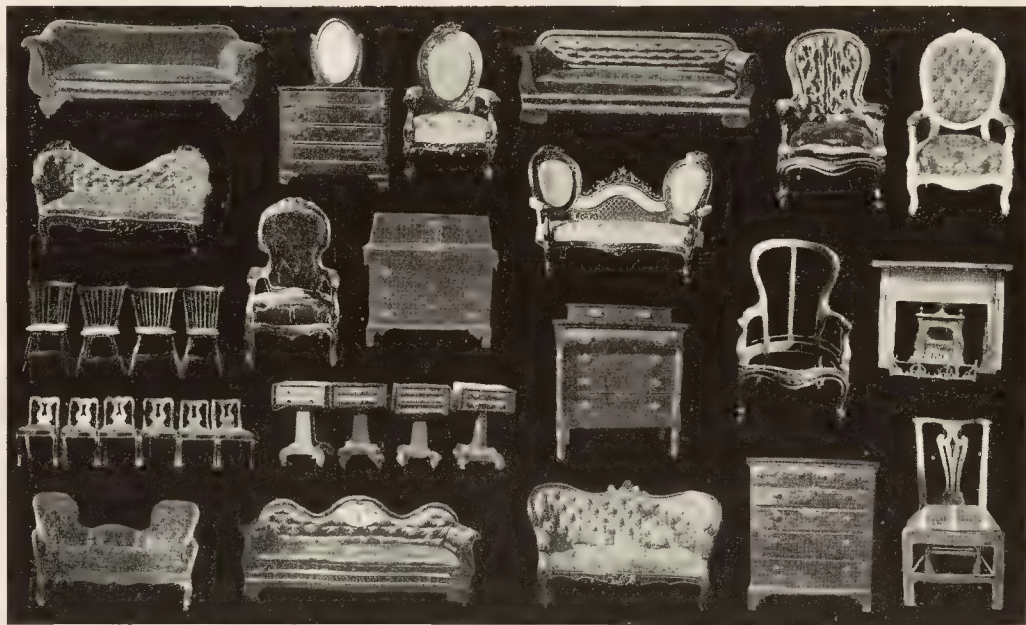
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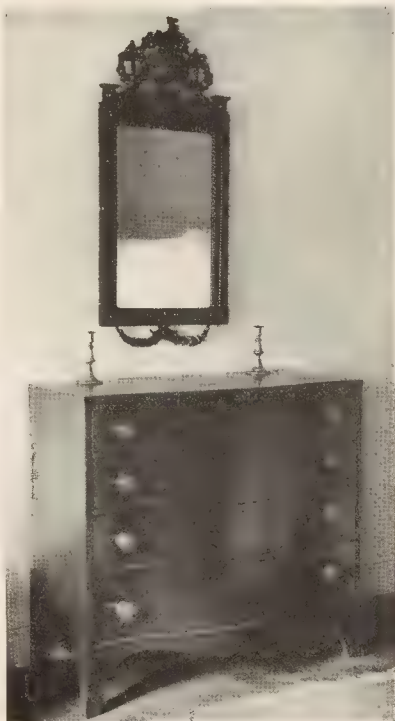
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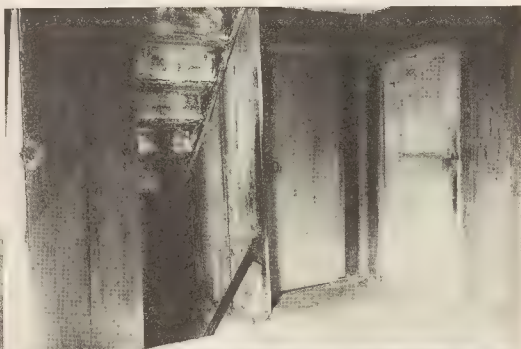
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Christmas Suggestions*



GLASS

A WINDOW each of amethyst, lime green, Bristol blue, and rose glassware. A table each of red Bristol, deep green, canary, purple, blue, and amber glassware. A table each of jewel and loop, bleeding heart, bell-flower, horn-of-plenty, and Grant patterns. A shelf of finger bowls in every color. Complete service of rose finger bowls. Decanters, sets of wine glasses in green, rose, canary, amber, and purple. Flasks, rare bottles. Many pairs of beautiful colored lustres. Sets of toilet bottles in apple green, rose, canary, and blue. Flip glasses of distinction.

CHINA

Lustre jugs, fine American jugs, Swansea tea set, three lustre tea sets. Complete breakfast set of English sprig china. Crown Derby dinner service of sixty-eight pieces. Sets of Staffordshire plates in pink, green, dark blue, purple, black and white. Many pairs of figures and vases. Large collection of Staffordshire animals and figures. Basaltes, early Wedgwood, Castleford, Lowestoft, Leeds.

FURNITURE

Candle stands and bedside tables, dressing tables, tavern tables, many dining room tables. Welsh dressers. Odd Windsors, comb-back rockers, Queen Anne and banister-back chairs. Mahogany swell-front bureau. Chests of drawers in pine, curly maple, and cherry. Tiny pine serpentine chest, curly maple chest-on-chest. Queen Anne highboy in curly maple, Queen Anne highboy in pine, burl walnut front. Curly maple slant-top desks, four small secretaries. Hepplewhite sideboard. Rare canopy beds, some carved, in cherry, curly maple, mahogany. Exceptionally fine maple gateleg table and lowboy.

MISCELLANEOUS

Corner cabinet of pewter, many marked American pieces. Old looking glasses, Queen Anne mirror of note. Unusual collection of scalloped trays, all sizes, original decorations. Oil paintings, historic horse prints, old chintz, cross-stitch, coverlets. Hooked rugs — a room devoted to them exclusively — exceptional for their quality, quantity, beauty, and price.



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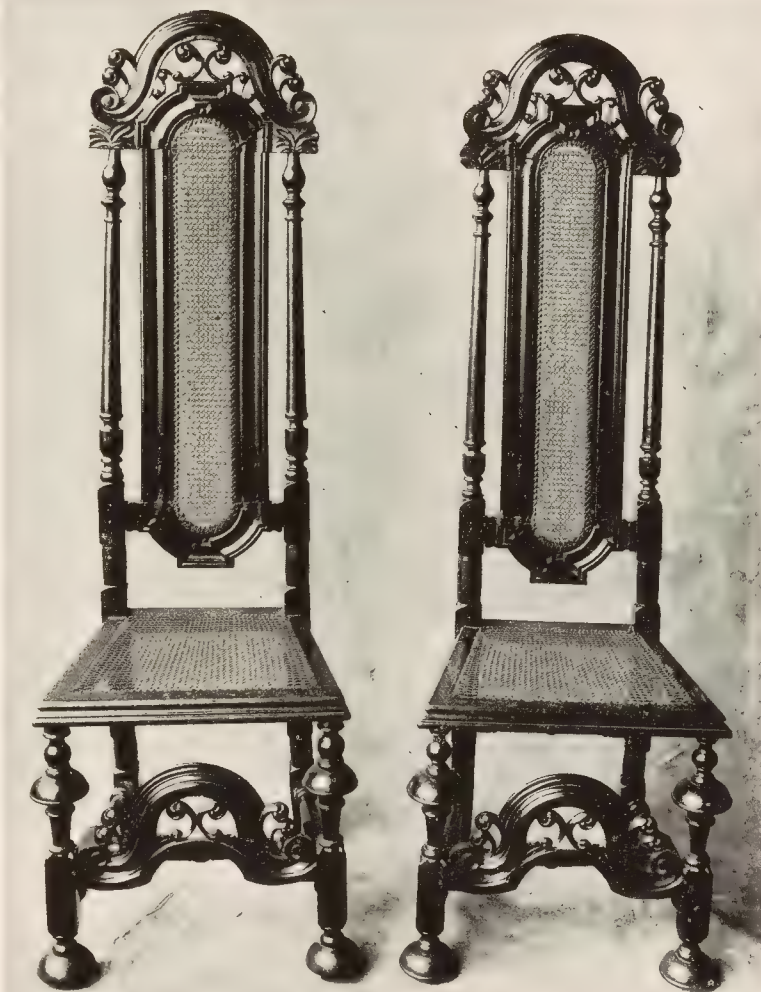
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Too bad that the old-time Christmas cheer is now so often submerged in groans. But no wonder. Contemplation of the season's lists of holiday novelties designed to catch the Christmas dollar leaves one in doubt as to whether it is more cursed to give or to receive.

Giving involves being trampled by holiday crowds. Receiving renders one liable to catastrophic encounters with the cellar stairs in the course of surreptitious visits to the domestic ash barrel.

A request for change of address should be received at least two weeks before the date of issue with which it is to take effect. Old address should accompany new. Duplicate copies may not be sent to replace those undelivered through failure to send such advance notice.

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ANTIQUES

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The only escape from the dilemma is to confine Christmas buying to excursions among the antique shops. They, fortunately, are never jammed with a bellowing hoi polloi; they offer always the chance for leisurely selection, and for the ever present hope of discovery.

And the recipient of an antique, even if he does not fully understand the thing, is always flattered by the implication that he is a discerning person.

Copies of ANTIQUES are mailed on the 30th of the month preceding the date of issue. Complaints regarding non-receipt of copies should be entered by the 10th of the month in which the issue appears. Otherwise replacement copies will not be sent.

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NOT the largest shop in the world. Not the largest stock nor the most magnificent. Just a good shop with a fine stock of carefully chosen antiques for those who want the best, and a varied assortment of stuff, not so good, yet not so bad, for those who don't want the best, and yet don't want the worst. And, above all, a good name for fair dealing that means a lot to those who do business with me, and means more to me than all my business and all my profits.

George N. McMahon

GEORGE N. McMAHON
33 Charles Street
BOSTON, MASSACHUSETTS



ANTIQUES
"Where a Guarantee
Is Not Necessary"

A TABLE DRAMA

PROLOGUE

"I hope all the trestle tables won't be sold before I can afford to purchase one," said a young married person to me the other day. "I saw Mrs. Day's. It looked wonderfully in her newly paneled room, and she is delighted with it. We sat at it so comfortably without the least interference at foot or knee."

"Choose your table," said I, "and I will hold it for you until you are ready for it next summer."

"Really!" she exclaimed; and she chose.

SCENE I: *At the Trading Post*

Said an older lady who came here with her husband, "Have you an old table that will go well with my early American pieces?"

"Oh, yes — indeed," I replied.

"You can't work off on me any of those trestle tables you got in Norway. I'd rather have you make me a good copy of an American table, from old woods, than to have one of those," she continued.

"You seem to have a well-grounded prejudice against the Scandinavians," I answered, "when, in fact, they came to America long before Christopher Columbus' grandfather was born. They form a large part and parcel in American life and history. Their old trestle tables, such as I possess, go admirably with early American period furniture, and are charming with Spanish, Italian, and early English."

"All that may be true," she persisted, "but they are too crude for me."

"Pardon me, madam," said I, "your acquaintance with these tables has been limited, no doubt, to a few inferior examples. To me they are beautiful, and for practical service, unexcelled. If you will allow me, I will invite you to my great warehouse. There you will see 250 of these tables, each one an individual expression of its maker; each one different from the others; some 'crude' as you say, yet many dignified, many beautiful. From these you will choose yours. You may not believe it now, yet when you see them, you will choose yours. You will also see the largest collection of house-building materials yet assembled and the famous Burnham collection of New England Hooked Rugs."

SCENE II: *At the Warehouse*

(*Lady addressing husband, while standing before 250 tables*)

"Great heavens, Henry, what a place this is!!! How long a table, Henry, do you think we require?"

"Certainly long enough to seat 14 to 16 persons. I like this one with the double-trestle," observed Henry.

"Which do you like, madam?" said I. "There's a block of 20 over against that wall. They are beauties, and all more

than 10 feet in length. You will notice, please, that the opportunity for choice is superabundant."

"I should say as much," exclaimed she. "Do you occupy this entire building?" (Building 390 feet long and four stories high.)

"Oh, yes," said I, "and all those buildings over there (pointing). You see that building with the round window — in there are 200 more of these tables and 165 corner closets."

"Really," she queried?

"Yes," said I, "would you like to count them?"

"O, no; not after seeing all these 250 tables before me. I hardly know which one to take. Oh, Henry, I wish we had come here before, and that we had a larger house. Henry! Henry! Look at that shell-top closet over there."

"Yes, madam, also call his attention to that block of 60 gateleg tables down there."

Henry, (looking around). "I see this is a fire resisting building."

"Mr. Burnham," said she, "this is wonderful. I feel as though I had just been through a great museum."

"You have," said I.

"My idea of trestle tables was very vague," said she. "How much is that table there, about 10 feet long, is it not?"

"Yes, and the price is \$250.00."

"Now, Henry, don't you think, while we are here, it would be nice to buy, also, one of those shorter tables? I can use it nicely as a serving table. There's one there that matches the big one extremely well. How much is it, Mr. Burnham?"

"It is \$110; and it is 3 feet 6 inches long."

"You may pack and crate both and ship them to me at Hartford, Connecticut," said the husband.

"Better than that," said I, "next week my truck is going to Springfield with a big 10-foot table. It is then going on to Suffield, Connecticut, with a table 14 feet long and another 7 feet long; and also to your very city, Hartford, with two others; so your two tables may go right along with them."

"Bully," said he, "send them along."

"Thank you," said I, "there is one suggestion I would like to make. Under your large table you should use one of my Old Hooked Rugs, preferably geometrical in shape, or one with a large panel-shaped design in the center. Let me pick out a few that I think suitable, and submit them to you for approval. You try them under your table; live with them a while, and if they make your life happier, pleasanter, choose those you want and return the rest. Each one will carry a tag with its price."

"Do that," said he, "and when we get our room all set to rights, we will call in our friends, show them the tables and the rugs, and tell them of the wonderful things we saw way up in Ipswich."

"Indeed we will," she agreed.

Big Trestle Table and Hooked Rug Bulletin Sent on Request

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MASSACHUSETTS



EMBROIDERED RUG. (Late eighteenth or early nineteenth century)
 Worked with colored wools on a linen ground, in a variety of stitches. Said to have come from Maine.
 Size 58" x 42"
 Owned by Mrs. J. Insley Blair.

ANTIQUES

A MAGAZINE for Collectors and Others WHO FIND
INTEREST IN TIMES PAST & IN THE
ARTICLES OF DAILY USE & ADORNMENT
DEvised BY THE FOREFATHERS

Volume XII

DECEMBER, 1927

Number 6

The Editor's Attic

The Cover

THE cover illustration pictures a table with filing drawers that once stood in Jefferson's home at Monticello. This piece, now owned by the Massachusetts Historical Society, is mentioned in Mrs. Kimball's article *The Furnishing of Monticello*, the second part of which is published in this number of ANTIQUES.

The Frontispiece

THE rug pictured in this month's Frontispiece has already received black and white reproduction in ANTIQUES.* So important an early textile, however, deserves to be printed in full color.

A Mirror and Its Authorship

THE handsome oval mirror, once the property of Jonathan Gostelowe, which was pictured in the Frontispiece of ANTIQUES for August, 1926,† has recently been acquired by the Pennsylvania Museum. Some further account of it appears in the Museum *Bulletin* for June of the present year. It will be recalled, perhaps, that Clarence W. Brazer, in the course of his consideration of the life and work of Jonathan Gostelowe, offered the surmise that this mirror was part of the household outfit gathered for Gostelowe's second matrimonial venture, and that it may have been a gift from a brother craftsman, James Reynolds.

Mr. Brazer's surmise was based, in part, on his understanding of a penciled inscription on the pine back of the mirror. This he took to be "James Reynolds of Philadelphia."‡ But James Downs, author of the notes in the Museum *Bulletin* above referred to, observes that

the correct reading should be, "Turner et Styless or Cles. . . t St."

Two such different readings of the same notation might well seem inexplicable when the words are viewed in cold type. The actual handwriting on the mirror, however, is extremely blind. Here the *T* of Turner might easily be mistaken for the *J* of James; while the remaining letters of the word could be accepted as either *urner* or *ames*. Yet it must be admitted that the wavy hieroglyphics of the rest of the inscription reveal little or nothing that could stand for *Reynolds of Philadelphia*.

The direct authorship of the Gostelowe mirror, therefore, becomes a matter of considerable doubt. If it is not that of Reynolds, Mr. Brazer's contention that the design itself is probably Gostelowe's own conception will be fortified rather than impaired.

A Dutch Cupboard

THE Attic has long maintained that various peculiarities in the form, as well as in the construction, of early American furniture are attributable less to spontaneous inventiveness on the part of certain Colonial craftsmen than to occasional reminiscences of Continental rather than English design. This thesis is, however, not easily supported by the direct evidence of European examples. The majority of publications that carry illustrations of European furniture of the seventeenth and eighteenth centuries lay stress on the more ornate objects that were produced by master craftsmen for the delectation of the nobility and the wealthy bourgeoisie, and correspondingly neglect the simple provincial pieces turned out by country artisans for humble patrons in villages and small towns.

Until very lately, furthermore, as the Attic's friendly correspondent in Amsterdam, Robert M. Vetter, has pointed out, the sober peasant and burgher types of national furniture have been, in Holland at least, less in evidence than their elaborate contemporaries. For this the

*ANTIQUES, Vol. XI, p. 191.

†ANTIQUES, Vol. X, p. 108.

‡ANTIQUES, Vol. X, p. 130.



CUPBOARD, OR HUTCH, ON FRAME
Dutch (seventeenth century)

strivings of collectors, museums, and dealers are largely responsible. Meanwhile, the neglected articles of homely utilization have been "exported, or destroyed, or, what is worse, worked up and decorated." Some of the exported pieces are, not improbably, doing duty today as early American antiques.

Nevertheless, Mr. Vetter has been able to send to the Attic a photograph of an exceptionally interesting

seventeenth-century Dutch cupboard, or hutch, on frame, which a friend of his, G. J. Lugt of Bussum, rescued not long since from the obsolete equipment of an ancient brewery in Delft. The material of this outfit is oak. As will be observed from the accompanying illustrations, the piece consists of two parts: the cupboard proper, and a table frame upon which it rests. While this table may well have been made to fulfil the purpose which it still serves, it displays sufficient differences from the cupboard to lend color to the belief that the two pieces were turned out at different times and by different hands.

The cupboard proper, a delicately designed and well proportioned bit of furniture, rests on a scrolled plinth set at an oblique angle to the lines of the superstructure. Heavy iron handles at the sides facilitate its transportation. The doors are hung on long strap hinges, secured primarily by heavy bolts which appear on the door exteriors in the form of bosses. The supporting table, or frame, is of heavy construction, with turned legs and three stretchers, the longitudinal member being centered in the transverse bars — a device apparently more usual in Continental than in English practice. In America this arrangement is encountered frequently enough in tables from French Canada and parts of New England contiguous thereto, as well as in German Pennsylvania. Where it occurs in southern New England examples, the Attic is inclined to credit its use to Connecticut Dutch influence.

Of this cupboard on frame Mr. Vetter observes: "As far as European, or rather Dutch, development of furniture types is concerned, it is one of the first stages of the metamorphosis from the old chest with lid to the *meuble à deux corps* and to the eighteenth-century cabinet." In such a metamorphosis the furniture of England and of early America fully participated. No great strain upon the imagination is required to perceive a relationship between this Dutch specimen of the year 1620, or thereabouts, and the English and American highboys of

better than half a century later, with their close cropped cornice moldings and their six legged flat-stretched underframes. The cabinet, or cupboard, on frame appears to have enjoyed no great popularity in America, but elaborate walnut marquetry pieces of this nature — frequently supported on four legs with a medial stretcher — were fairly common in Holland about the year 1700; and some-

what similar cupboards, either of Chinese lacquer or of veneered walnut — the former often supplied with richly carved and gilded underframes — were a recognized accessory of the elaborate English dwelling.



THE SAME CUPBOARD OPEN
The material is oak.

An Elizabethan Medal

MEDAL making was an art almost entirely unpractised in England prior to the reign of Henry VIII, though in Italy and France it had flourished for a considerable period. However, by the time of Elizabeth's accession to the English throne, the island kingdom had advanced materially in the field of industry, and could boast a number of accomplished medalists. Hence, during the reign of the perennial maiden, historical medals were frequently struck, and specimens of that nature are still to be found associated with events in Scotland, the voyages of Sir Francis Drake, and so on. During this reign, too, the first English medals in recognition of wartime service were given to brave and faithful subjects.

Thus it came about that Elizabeth ordered the issue of special medals to commemorate the destruction of the Spanish Armada. According to Stanley C. Johnson, in his *Medal Collector*, it is probable that only three designs were used at this time as fighting awards, though others were given as favors to friends and members of the Court circle. These three designs, examples of which are preserved in the British Museum, show

1. *Obverse*: Full face of Elizabeth, crowned, wearing high ruff, and bearing sceptre and orb. *Inscription*: *Ditior in toto non alter. circuli orb.*
Reverse: Bay tree on inhabited island; heavens agitated. *bu.* tree unharmed by lightning bolts, which strike ships in the sea. *Inscription*: *Non ipsa pericula tangunt.*
2. *Obverse*: Similar to 1, but orb and sceptre not shown.
Reverse: Habitations do not appear on the island. The letters *E. R.* (*Elizabeth Regina*) appear in the sky.
3. *Obverse*: The Queen faces left. *Inscription*: *Elizabeth D. G. Anglie F. et H. Re.*
Reverse: The ark in flood (In allusion to the English flag ship *Royal Ark*). *Inscription*: *in tranquilla per undas.*



SPANISH ARMADA GOLD MEDAL

Obverse bears portrait of Queen Elizabeth against blue enamel ground. Reverse symbolizes England's triumph over its enemies. Probably a fine eighteenth-century adaption of sixteenth-century originals. Reproduced in approximately actual size.

These designs were issued in gold, in silver, and in copper. Their obvious symbolism of an auspicious era, when the Spanish menace had been dispersed, the plotting Mary of the Scots had gone to her doom, and James of Scotland was in complacent mood, calls for no elucidation.

Of these Elizabethan medals, at various times, unofficial copies have been made, which do not conform in all respects to the original forms. What appears to be an example of one of these subsequent editions is an exceptionally handsome medal now owned by Joseph T. Alling of Rochester, New York. Mr. Alling, who purchased the specimen in Europe, has kindly supplied the Attic with a photograph.

Reference to the accompanying reproduction will reveal the fact that this medal does not precisely conform to any single one of the British Museum types cited above. The obverse, showing the Queen's profile, is that of Type 3; the reverse with the bay tree, on an inhabited island, resisting the onslaught of the elements, is that of Type 1; while the addition of the initials *E. R.* recalls Type 2. It is, furthermore, to be observed that, in Mr. Alling's medal, the portrait of the Queen is revealed against a background of rich blue enamel.

So much the Attic was able to discover on its own account, mainly by means of reference to Grueber's *Medallic Illustrations of the History of Great Britain and Ireland to the Death of George II.* For the rest it was necessary to fall back upon the unfailing courtesy of English museum authority, in this instance that of George

F. Hill, Keeper of the Coins and Medals at the British Museum. Mr. Hill's opinion is as follows:

I do not know any medal of Elizabeth of the same type as that of which you send a reproduction, and of the same size; but we have a silver one measuring 45 mm. (1¾ inches) instead of 58 mm. (2¼ inches) across. It is so exactly like yours that, at first sight, I took your picture to be an enlargement.

There is no doubt, I think, that both are late (eighteenth century?) chasings.

Errata

No amount of care seems to be proof against liability to error. The Attic is pained to be under the necessity of retrieving three grievous mistakes which somehow crept into Mr. Cotterell's scholarly article on Swiss pewter in the September number of *ANTIQUES* (Vol. XII, Number 3) and which, despite the author's indications on the proof, escaped more timely correction.

The pewter item discussed on page 215 and pictured in Figure 93 should be described as the *top*, rather than the bottom of a broth bowl. The convenient little feet on this portion of the piece in question enabled the conversion of a lid into a tray for the porringer proper.

On page 216, it is obvious that the third clause of the first sentence under the head of *TABLEWARE* should read "and the various molded and reeded medium-width rims, *followed by* the differing styles of Baroque and Rococo, in due sequence."

The plates, spoon holders, and salts, pictured in Figure 98 on page 218, should properly be credited to the Vetter Collection.



Fig. 1 — PATCHBOXES OF THE BOLSOVER TYPE (c. 1750)

Old Sheffield Plate

By SAMUEL W. WOODHOUSE, JR.

Illustrations mainly from the Torrey collection in the Pennsylvania Museum

SHEFFIELD plate is, artistically, the most satisfactory substitute for silver yet discovered. It was invented by Thomas Bolsover of Whiteley Wood, near Sheffield, in 1743, and is constituted of silver and copper united by fusion. Originally, this fused metal was produced in direct response to an economic demand, occasioned by a government tax of six-pence an ounce — troy — on silver. This was gradually increased until, in 1815, the tax amounted to eighteen pence an ounce.

The process of preparing the plate from which Sheffield ware is made was as follows: On top of an ingot of copper, carefully cleaned and smoothed, a thin plate of silver was laid. The two, having been wired together, were placed in a charcoal furnace until the silver began to melt. The joined metals were then carefully removed, and, on cooling, were found to be fused together. This product, spoken of as "fused metal," was treated precisely in the same manner as if it had been solid silver. It was rolled out into plates of any desired thickness, and shaped by the methods customary in other silversmithing.

In the earliest period of Sheffield ware, only small objects, such as patchboxes and buttons, were made of fused metal (Fig. 1). The latter are the only articles for which the old process is used at the present time. In the earliest articles made of fused metal, the silver appears on one side only of the copper; the reverse side is tinned. Before 1770, however, it was found possible to prepare the ingot with silver on both sides of the copper.

By 1760, the manufacture of fused metal tableware had begun to assume importance, and such pieces as coffeepots and two handled cups were being made (Fig. 3). The designs of this period are flowing in outline, and generally show chasing in relief, after the fashion of George III.

Sheffield ware pieces are distinguishable more by their method of manufacture than by their style, which naturally follows that of pieces made in the more costly solid metal. The edges of articles in Sheffield, or fused metal, are usually turned on themselves, forming a molding or rim. Pieces are frequently marked

with maker's trade-marks, fashioned to simulate hall-marks on silver. The coffeepot illustrated shows the mark of a maker as yet unidentified. The same conditions which affected the design for silver were felt in the fashions of Sheffield.

Many articles for special uses were made of the fused plate. Cheese toasters for cooking welsh rarebits on the hob before the fire, the heat on the raised lid acting as a reflecting oven, are among the most attractive. The



Fig. 2. — SNUFFBOX (1752)

A rare example with two compartments. Inscribed *Stephen Midwood 1752 Lemon Street, Goodmans Fields. Length 3 3/4".*

body of such dishes was divided into half a dozen square pans, in which were placed pieces of bread spread with the cheese to be toasted. The handles generally unscrewed, revealing a spout through which one might fill the chamber under the pan with hot water. Indeed, most of these English table appliances show various ingenious devices for keeping food hot. Provision for keeping things warm is further illustrated in numerous dish heaters and argyles—which latter are jacketed pots, or pots having a device for hot water which



Fig. 3. — COFFEEPOT AND TWO HANDED CUP (c. 1770)

maintained the warmth of the contents.

Argand lamps were made in Sheffield, as were mutton bone handles, scoops to measure out household stores, and various pieces of military uniform equipment.

A number of articles in Sheffield ware were made entirely for export. For Ireland, dish rings — so-called potato rings — were turned out (Fig. 18). Dish rings seem peculiar to Ireland, and were made to enhance the glory of the principal dish at the table. Some times they held a trencher of potatoes, hence the name; but, more frequently, they probably supported a bowl of punch and thus served as a protection for the mahogany. For America a number of articles were fashioned. The export of Sheffield to the United States was a very important industry. The records of Messrs. T. Bradbury and Son, whose American agent was George Newbould, show that this single firm exported large amounts of its ware to Philadelphia, where they were sold to John McMullin, Fletcher and Gardner, Anthony Rasch, and others.

One branch of silversmithing in which Sheffield excelled was that of die-stamped candlesticks, in which the city acquired a supremacy which has never deserted it (Figs. 19, 20 and 22).

Fig. 5 (right) — PIERCED WORK

This represents a further step in advance. The soy frame, with its original blue glass bottles, was made by Richard Morton about 1776. The escutcheon is of die-stamped fused plate, soldered to the body. The salt cellar, with its red glass liner, and the coaster are of a little later period (c. 1780), but still with the die-struck fused plate edges.



A SHEFFIELD CHRONOLOGY

Silver edges first introduced about 1785.

Die-struck, thin silver mounts, filled with a mixture of lead and tin, first applied about 1785.

Gadrooned or beaded edges, of die-stamped fused plate, used until 1785, when the same stamping was made in thin silver.

Engraved silver bands first used as decoration about 1789, and "let-in" shields for engraving introduced at the same period.

Adam influence, 1780 to 1790. Sheffield's finest period.

Wire work about 1790 to 1810.

First patent for a telescope candlestick, 1797.

First folding toast rack patented, 1807.

Teapots with ball feet were not made before 1800.

"Rubbed-in" shields first applied about 1810.

Silver edges were done away with in 1824.

German silver began to be used as a substitute for copper about 1830.

Electroplating, invented in 1840, entirely superseded the fused method by 1850.

Dates for Sheffield plate are determined by silverware of the period or by date of improvements in methods of production. In general, this latter is a better means of determining than any other.

Fig. 4 (left) — CAKE BASKET (c. 1778)

Made by Nathaniel Smith. Reeded and beaded die-stamped edges; the pierced work made by punch stamping. Identification is made by the use of the same punch in a piece of silver halled in Sheffield in the same period by Nathaniel Smith. The process of piercing the fused plate was very ingenious. The workers in solid silver pierced their metal by sawing the pattern out. In the fused plate, the rough edges would display the red of the copper if filed smooth. The device that finally made possible these very adequate and satisfactory pieces of pierced work was a bed and punching stamp, worked by hand. As the punch was brought down by force it dragged the silver of the surface over the edge into the cut.

Identifying Genuine Sheffield

Notes by the Editor

OLD Sheffield plate, it should be remembered, was made by fusing solid silver to copper, and



necessary to find means of concealing raw edges, which, like the edges of a meat sandwich, would, if uncovered, have shown

Fig. 6 (left) — A SMALL SWEETMEAT BASKET AND SUGAR AND CREAM PAILS. The former is by J. Young; the latter, with their blue glass liners, are by Richard Morton. Single examples are frequently found; but the pairs, very seldom.



Fig. 8 — ADAM SHAPED URN (c. 1785). Beaded edge of thin silver, die stamped, filled with a mixture of tin and lead, and soldered to the body. The engraved decoration was done with blunt tools, so as not to expose the copper.

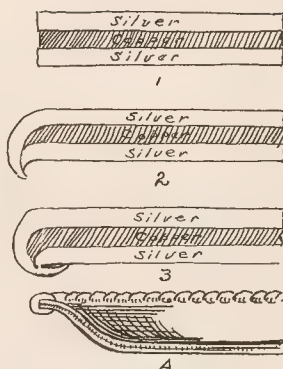


Fig. 7 — DIAGRAM SHOWING PROCESS OF SHEFFIELD PLATING

1. Sketch showing copper core with silver coating (greatly enlarged).
2. Sketch showing upper layer of silver drawn over the exposed copper edge by cutting the fused metal sheet with a dull tool.
3. Sketch showing the upper layer of silver drawn over the exposed edge and flattened against the lower silver surface. This turned-over rim of silver is readily detected.
4. Cross-section of Sheffield fused metal-dish showing a solid silver beading so applied as to cover the raw edge of the metal and thus conceal the copper core.



Fig. 9. — WIRE WORK EPERGNE (c. 1790)

A great deal of ingenuity was expended upon articles in wire work, which readily lent itself to the fused plate process, and was employed for a large variety of basket-like objects.

rolling the ingot thus made into flat plates, or drawing it into the form of wire. This method supplied a relatively inexpensive material. The skill and time expended in working this material into suitable forms were, however, quite as great as were demanded for turning out utensils in the solid metal. Indeed it was, without doubt, relatively greater. For one thing, the fused metal can scarcely have proved as tractable a material as silver alone. Furthermore, it was always

reddish middle streak between the two confining layers of white. The concealing of such raw edges was accomplished in one of

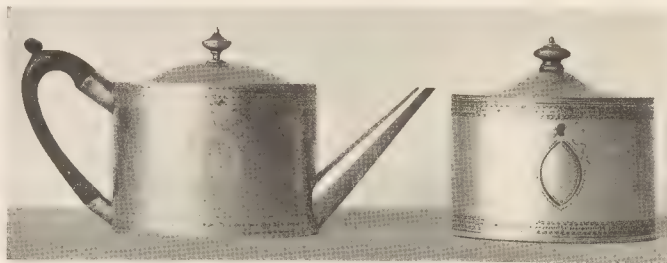


Fig. 10 — SILVER TEAPOT (1784) AND PLATED TEA CADDY. The first was halled by John Lamb in London; the tea caddy, which is of fused plate, is of the same period.

two ways: sometimes, by the application of a covering border, or beading, of stamped solid silver, or of stamped fused metal; sometimes by cutting the edge of the piece with a tool dull enough to draw the upper layer of silver out beyond the lower layer of copper. This silver extension was then turned over the raw edge, which it thus effectively pro-

tested as well as concealed. The accompanying sketch, while somewhat exaggerated, will perhaps make this process clear (Fig. 7).

An almost infallible test for the genuineness of presumable old plate lies in an examination of the underside of its edges. If these reveal, either to the eye or to the enquiring thumb nail, a fine line where the upper layer of silver has been drawn over the edge and laid back upon the lower layer, then the piece is probably genuine. If an applied beading or reeding has obviously been soldered over the edge, the same is true; and this fact will usually be apparent to eye or nail. If, however, the edges show a burnished and unbroken surface, then the piece is probably nothing more than a bit of modern electroplate, perhaps wrought in an old-time form.

There are other tests. Since articles in Sheffield plate, or fused metal, were made by hand, they were likely to be made up of a number of separate units subsequently soldered together. On such pieces, seams or other joining places may usually be detected. Where a piece of plated silver, boasting any considerable elaborateness of form, reveals a perfectly smooth and unbroken surface from base to top, it may be regarded at least with suspicion; for it is probable that an electroplate bath has covered all the points of joining as paint may cover cracks in a wall. This test is, however, not always valid in the case of die-stamped candlesticks of simple outline.

The texture and color of the silver itself will usually offer the expert a sufficient means of differentiating between genuine old Sheffield plate and its electroplated imitation. In the process of electroplating, the silver which is deposited on the article to be plated undergoes a kind of disintegration. As a piece of base metal which has been subjected to electroplating is withdrawn from the

vat in which it has been immersed, its surface looks very much as if it had been covered with hoarfrost. It is, indeed, frosted with minute particles of silver, which an electric current has torn from their native moorings in a sheet of silver hung in the electric bath, and has accommodately deposited upon the article placed ready to receive them. A vast deal of rubbing, applied by power driven machinery, is required to reduce this crystalline coating of silver to the smoothly polished surface to which we are accustomed on plated ware. But all the rubbing and polishing in the world cannot suffice to make this silver deposit appear quite the same as the silver sheet which has never undergone any process of violent transmutation.

SHEFFIELD NOW A TRADE NAME

Many a person who has asked, in a shop, for Sheffield silver, and has purchased some of the shining pieces offered, thinks that

he is the possessor of examples of *old* Sheffield. Yet he may easily be mistaken. *Sheffield plate*, today, is a generally accepted trade name for any and all silverware in which the foundation metal is copper in contradistinction to the nickel alloy known as white metal. The purchaser of such trade Sheffield is, therefore, receiving nothing other than a medium grade of electroplate.

The relative softness of copper and its consequent liability to show the marks of household cataclysms, and its red color, altogether too eager to display itself through worn spots in its silver coating, have led to the adoption of a far more expensive, very hard, and very durable white metal as the foundation for the best grade of silver plated articles made today. This white metal is more expensive than copper, and plated articles in which it is used are likely to cost more than those in which the red metal occurs. Modern electroplated English Sheffield, however, seems better to preserve the spirit of the old designs than does American plated ware of any description.

QUALITY IN OLD SHEFFIELD

The value of old rolled plate Sheffield resides in the quality of its design, its relative rarity and earliness of type, and its

condition. A great number of the pieces of old rolled, or fused plate, Sheffield which are found now-a-days show the marks of hard use. The original silver casing has frequently so worn away as to reveal patches of the basic copper. Pieces in which this revelation is excessive are spoken of as "bloody." If the process of wear has proceeded to such a pass that a considerable part of the silver sheen is disfigured with intrusions of red, it is better to forego purchase of the piece. It will never bring satisfaction to its owner. Replating is not recommended. Such a

process means subjecting the article to the regular electric bath, from which it emerges with nearly all the evidences of its worthy origin obscured. Better a worn coat that once was good than a cheap and shoddy substitute.

SHEFFIELD MARKS

Some old rolled Sheffield plate was marked. It was produced to compete with solid silver; and, while the English law forbade the counterfeit of sterling marks on silver of other than standard purity, it offered no bar to the application of various quirks and curlicues to plated ware, even if these same quirks were cleverly calculated to deceive the ignorant or unwary. Certain old Sheffield marks, however, served at the time, and still serve, to identify the maker of the piece which they adorn. Yet it is fair to say that the greater number of old Sheffield pieces bear no maker's touch whatsoever.



Fig. II — FLAT WARE

The handles of fish slice, knives and fork, are made from two pieces of fused plate, die stamped, soldered together, and filled with a resinous mixture. The toddy spoon has a sugar crusher handle. The handle of the teaspoon is made of two pieces of fused plate wire, soldered together, hammered flat, and engraved by side cutting to simulate the bright cutting of silver of the period. The tart server is pierced, and has a handle of green ivory.

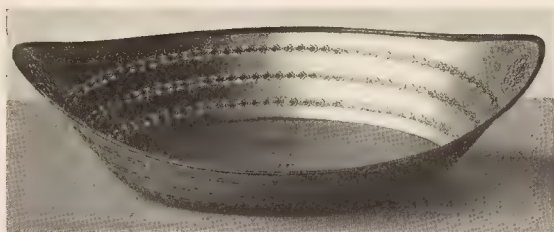


Fig. 12 — BREAD BASKET (c. 1780)
By Richard Morton.



Fig. 13 — BOUGIE BOX AND INKSTAND (c. 1790)
The former for pipe lighting.



Fig. 14 — TEAPOT AND STAND, WITH A CADDY (post 1785)
All have die-stamped silver edges and a silver band for enhancing by engraving.

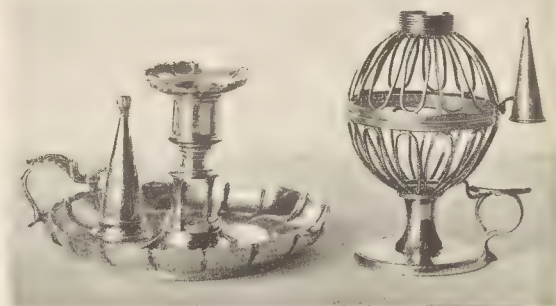


Fig. 15 — CANDLESTICK AND TAPER-WIND (1790)
The candlestick is of the so-called "bedroom" variety. The taper-wind is built of wire work. Made by M. Bolton.



Fig. 16 — HELMET SHAPED CREAMER (c. 1800), COFFEEPOT, AND SAUCE BOAT
All have applied edges of silver, die stamped, filled with a mixture of lead and tin, and soft soldered to the body.

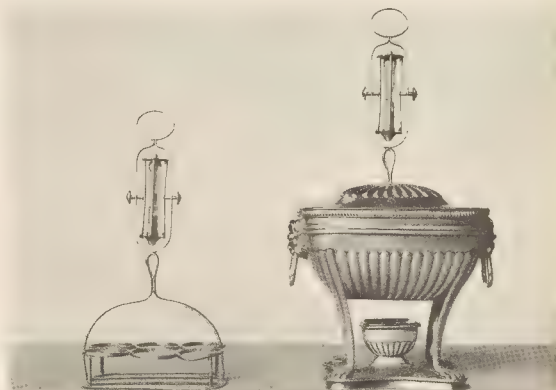


Fig. 17 — EGG BOILER (c. 1800)
Edges of die-stamped silver. An ingenious device of an hour glass, the sand of which runs one minute, helps keep track of the cooking.

A great deal of modern English electroplate is, however, marked with various shields, devices and initials. In general, therefore, a mark on any specimen of so-called Sheffield plate is quite as likely to indicate extreme youth as venerable age.

THE PASSING OF SHEFFIELD PLATE

Sheffield rolled plate was the product of an economy possible only in an era when materials were relatively costly and labor

was relatively cheap. The making of such rolled plate is *mechanically* as feasible today as it was more than a century ago. But the labor cost renders it economically prohibitive, except in the jewelry trade, where a modernized modification of the process is still employed for small wares in both gold and silver. The fashioning of Sheffield plate, therefore, is not, as some persons unctuously observe, a *lost art*; it is merely, for the most part, an *abandoned art*. Indeed few arts are lost; but many are abandoned.



Just as Sheffield plate offered competition to solid silverware;



Fig. 18 (left) — POTATO RING BY RICHARD MORTON (c. 1780)



Fig. 19 — CANDLESTICKS
(Left) Made by Thomas Law (c. 1773)
(Right) Made by J. Parsons & Co. (c. 1778)



Fig. 20 — CANDLESTICKS (c. 1800)
Interchangeable branches permit various combinations. Applied edges of stamped silver.

so, in turn, the cheaper and more novel Britannia ware began, in the early nineteenth century, to offer competition to Sheffield. It was, however, the invention of the speedy and inexpensive process of coating base metal with silver in an electrolytic bath which sealed the doom of Sheffield ware. Its manufacture virtually ceased in the 1840's.



Fig. 21 (centre) — SOUP LADLE
Bowl die stamped; handle die stamped; front and back, filled and soldered together and applied to bowl.

Fig. 22 (left) — CANDLESTICKS (Adam style)
The one on the right is illustrated in a contemporary trade catalogue of Sheffield plate in the possession of Messrs. J. Bradbury and Company; it carries a price indication of 37 shillings.

The Furnishing of Monticello*

By MARIE KIMBALL

Part II

Illustrations from Monticello

FURNITURE OF THE RESTORED MONTICELLO

THE furniture now once more in its old home at Monticello, presented by descendants or preserved since Jefferson's day on the estate, falls into four periods: the Chippendale, the French — both Louis Seize and Empire — the Hepplewhite, and the Sheraton. To the earliest period belongs one sturdy walnut highboy presented the Foundation by the Washington Committee, who purchased it from a great-great-granddaughter of Jefferson (*Fig. 7*). A companion piece, a low chest of drawers, formerly the property of one of the descendants of Jefferson's younger daughter, stood for forty years at Mount Vernon (*Fig. 8*). Not long ago it was returned to Monticello by the Mount Vernon Ladies' Association, and is now once more in its old place in the room occupied by Lafayette and the Abbé Correa. The story of its fortunes is inscribed on a simple brass plate:

Bureau
Originally owned by Thomas Jefferson
Presented 1883 to the
Mount Vernon Ladies Association
Through
Mrs. Yulee, Vice Regent for Florida
Presented 1926 to the
Thomas Jefferson Memorial Foundation
Through
Mrs. Thomas P. Denham
Vice Regent for Florida

Both of these pieces, which are among the oldest at Monticello, may well have come from Martha Wayles, at the time of her marriage to Jefferson.

A richly carved Chippendale side table, with claw and ball feet, was preserved at Monticello during all the vicissitudes of the place, and was discovered hidden away in an attic room. The marble top was missing when found, but otherwise the table is just as Jefferson knew it (*Fig. 9*).

Another Chippendale, or mid-Georgian piece, is the table now standing in the dining-room, a gift to Jefferson

from his great friend George Wythe. It is a drop-leaf table in two parts, with claw and ball feet, and descended to a great-great-granddaughter Jane Randolph Harrison Randall. On her death, in 1926, the table was returned to Monticello by her heirs and given the Foundation in her memory (*Fig. 10*). The great mahogany leaves, with the glow that comes only with the years, are now once more stretched the length of the dining-room; and we can picture, about their shining surface, the faces of the countless guests who made Jefferson the most famous host in America and, incidentally, caused him to die insolvent.

The little candlestand with delicately fluted column and tripod support also displays the influence of Chippendale. This table was one of the very few pieces saved from the fire at Shadwell, Jefferson's boyhood home, and was inherited by Jefferson from his mother. It now stands in his bedroom and may well once have held the candlestick that lighted the master of the house to his alcove bed (*Fig. 11*).

The Massachusetts Historical Society has another Chippendale piece which once stood at Monticello, an octagonal filing table of unusual design. There is a drawer in each of the eight sides of the table and each drawer is lettered in groups of three, *A B C, D E F*, and so on (Cover).*

Of the many things secured in Paris but few are now at Monticello. The finest of all are the superb pair of mirrors

that hang on either side of the entrance door to the octagonal salon. The surface of the glass betrays the marks of time to some extent, but the years have not faded the fragile gilt mouldings or dimmed their delicate beauty.

*It will be found interesting to compare the table with a somewhat similar piece upon which was signed the Treaty of Ghent in 1815. See *ANTIQUES*, Vol. II, pp. 117-118.



Fig. 7 — WALNUT HIGHBOY (c. 1750)

The three small upper drawers in the top portion and the narrow bottom drawer flanked by two deeper ones in the lower portion are fairly typical of such chests as were produced in New Jersey, Pennsylvania, and further to the south.



Fig. 8 (left) — WALNUT CHEST OF DRAWERS (c. 1750)

A companion to the highboy of Figure 7. Both pieces were probably brought to Monticello by Jefferson's wife.



Fig. 9 (right) — CHIPPENDALE SIDE TABLE (c. 1760)

The marble top is a renewal. It is probable that the carved brackets that once offered complete transition between the apron of the table and the legs, like similar brackets once belonging to the highboy, have been lost.

The lamp that still hangs from slender brass chains in the entrance hall, as it did in Jefferson's day, is another Paris purchase (Fig. 12); and the pair of cylinder lamps standing on the mantel in the same room likewise came from France (Fig. 13). Lamps of this type were invented by a Frenchman in 1784; and Jefferson wrote from Paris to a friend in that year:

There has been a lamp called the cylinder lamp lately invented here. It gives a light equal as is thought, to that of six or eight candles. It requires olive oil, but its consumption is not great. The improvement is produced by putting the wick into a hollow cylinder so that there is a passage for the air through the hollow. The idea had occurred to Dr. Franklin a year or two before, but he tried his experiment with a rush, which not succeeding he did not prosecute it.

The base of the lamps at Monticello shows them to be somewhat later in style, but their construction is the same as that here described (Fig. 13).

Three of the lovely Hepplewhite chairs so modestly described by Jefferson as "12 leather bottomed chairs" are once more back in the dining-room at Monticello, where they did such staunch service during Jefferson's lifetime (Fig. 10). Mention is made of them by a visitor from Boston, in 1814, who, quite forgetting that the chairs had suffered from countless uninvited and casual visitors such as he, described them with characteristic condescension:



Fig. 10 — CHIPPENDALE DINING TABLE (c. 1760)

This is a drop-leaf table in two parts. At this table Thomas Jefferson entertained many a distinguished company. The chairs are shield-back Hepplewhites of exceptionally graceful design, the remainder of the owner's original twelve "leather bottomed" chairs.

On looking round the room in which we sat the first thing which attracted our attention was the state of the chairs. They had leather bottoms stuffed with hair, but the bottoms were completely worn through and the hair sticking out in all directions; on the mantle-piece which was large and of marble were many books of all kinds, *Livy*, *Orosius*, *Edinburg Review*, 1 vol. of *Edgeworth's Moral Tales*, etc., etc. There were many miserable prints and some fine pictures hung round the room, among them two plans for the completion of the Capitol at Washington, one of them very elegant. A harpsichord stood in one corner of the room. There were four double windows from the wall to the floor of fine large glass and a recess in one side of the apartment. This was the breakfasting room. After half an hour's conversation with Mr. Jefferson and Col. Randolph, we were invited into the parlour where a fire was just kindled and a servant occupied in substituting a wooden pannel for a square of glass, which had been broken in one of the folding doors opening on the lawn. Mr. Jefferson had procured the glass for his house in Bohemia, where the price is so much the square foot whatever be the size of the glass purchased, and these panes were so large that, unable to replace the square in this part of the country, he had been obliged to send to Boston to have some glass made of sufficient size to replace that broken, and this had not yet been received.

The Sheraton style is represented by several important pieces at Monticello. There is the chair used by Jefferson as Vice-President himself. The back rises to a height proper only in a ceremonial chair, a height which gives the piece an air of great dignity. Delicately fluted legs and arms, however, contradict the austerity of the rest of the piece. (Fig. 14).

Jefferson's famous revolving chair and chaise longue form a sort of companion piece to the chair just mentioned (Fig. 15). The back of the chair, to be sure, is not so high nor the mouldings so delicate, yet there is a



Fig. 11 — CANDLESTAND (c. 1760)

Saved from Shadwell at the time of the fire, this stand gives indication of having, at some time, suffered amputation of what may have been claw and ball or "duck" feet.

or James Dinsmore. In this chair, stretched comfortably at his ease, his work table conveniently before him, the great statesman reclined and wrote the thousands of letters of which he complained, but which give us such rich insight into his life. This chair is probably more closely connected with Jefferson than any other piece of furniture, for not only did he spend many hours of the day in it, but in its design his favorite ideas are reflected.

A handsome pair of card tables showing the influence of Sheraton are still preserved at Monticello, where they stand in the entrance hall (Fig. 16). At the time of the sale of Jefferson's furniture these pieces were bought by the overseer and taken to his cottage. They thus never left the plantation. Some years later the tables were returned to the mansion house and have remained there ever since.

Perhaps the most interesting group of furniture is that made at Monticello under Jefferson's direction and usually from his designs. There were several skilled craftsmen at Monticello who, we have seen, were capable of making intricate and elaborate pieces of furniture. Jefferson's personal papers abound with sketches of tables and chairs, and with minute calculations for their construction. The master of Monticello had, furthermore, a tireless passion for introducing ingenious features into

general similarity between the two. It may well be that this piece was made in the workshops at Monticello as it exhibits much of the ingenuity Jefferson loved. The simplicity in form of the table, as well as in the turnings of the legs and stretchers of the chaise longue, bespeak the country piece and give rise to the belief that at least these two pieces of the set were made by John Hemmings

his furniture — for making a table top lift and tilt, or a chair revolve. He is, in fact, credited with the introduction of the swivel chair to America — the one in which he is said to have written the Declaration of Independence. Indeed, it may safely be said that any so-called Jefferson furniture showing an ingenuity of design may very likely have come from Monticello.

Two pieces now at Monticello that

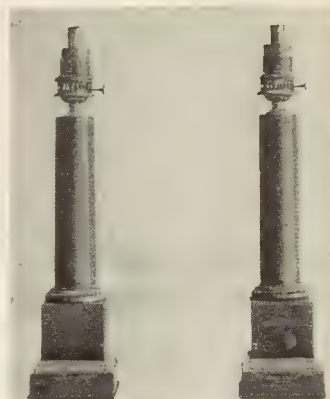


Fig. 13 — FRENCH CYLINDER TABLE LAMPS (c. 1790)

Lamps of this type were invented by a Frenchman in 1784. The admission of air to the wick facilitated combustion and thus induced an increased candle power.

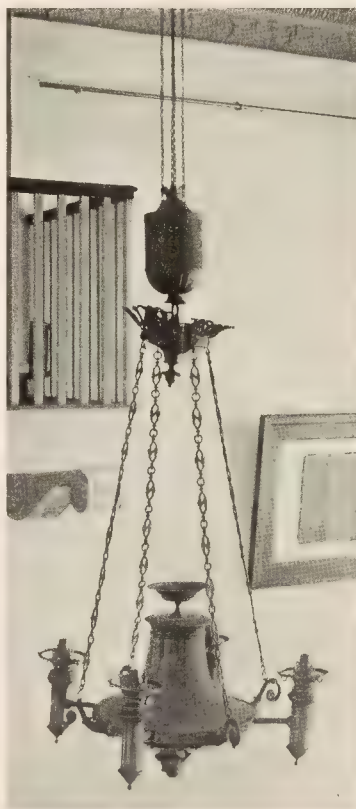


Fig. 12 — HANGING LAMP (c. 1790)

Brought from Paris by Thomas Jefferson.

may have been made on the estate are Jefferson's music stand, showing a Georgian influence, and the music rack (Figs. 3 and 5, Part I). For many years, even after Jefferson's death, the music rack held much of his splendid musical library. There were volumes of Bach, Handel, Haydn, and other masters. One winter, not so long ago, the great-granddaughter who had inherited the music found that a negro house boy had burnt almost the entire collection in making the parlor fire. He kept the old newspapers given him for that purpose, and substituted, one by one, the precious pages of Jefferson's music which lay on a nearby shelf. A few volumes remain, mostly those purchased for Martha Jefferson during the days when she was studying music at a convent. Her name, in the delicate script of the eighteenth century, is written across the top *Mademoiselle Jefferson, Panthemon, Paris*. There are still the *Stabat Mater* par Pergolesi, the *Sonates pour le Clavecin* par M. Shobert, and a wistful *Recueil de Petits Airs*.

ARRANGEMENT OF THE FURNISHINGS

We have been left in little doubt as to the distribution and arrangement of furniture at Monticello, or the hanging of the prints and paintings. Many of that never ending stream of visitors who

climbed the steep road to the mountain top have left their impressions not only of the size of Monticello but of the house and its furnishings as well. On Jefferson's death, one of his granddaughters, who had lived in the mansion many years, made a plan of the place on which she indicated the disposition of the more important pieces of furniture. The inventory made in 1826, shortly after Jefferson's death, also tells where things were placed; and from these sources we can readily reconstruct a picture of Monticello as it was in its great days. In doing so, we must bear in mind that Monticello was the home not only of a gentleman who practised the art of living, but of a man who was an insatiable collector of objects of art and natural history as well. "In short," as one old writer has said, "it is supposed there is no private gentleman in the world in possession of so perfect and complete a scientific, useful and ornamental collection."

The main entrance to the mansion was through the northeast portico, overlooking the quiet beauty of the southwest mountains. From the portico the visitor stepped into a large square hall, surrounded by a balcony. A stranger's first impressions have been described most urbanely and amusingly by George Ticknor:

You enter by a glass folding-door into a hall which reminds you of Fielding's "Man of the Mountain," by the strange furniture of the walls. On one side hang the head and horns of an elk, a deer and a buffalo; another is covered with curiosities which Lewis and Clark found in their wild and perilous expedition. On the third, among many other striking matters, was the head of a mammoth, or, as Cuvier calls it, mastodon, containing the only *os frontis*. Mr. Jefferson tells me, that has yet been found. On the fourth side, in odd union with a fine painting of the *Repentance of Saint Peter*, is an Indian map on leather, of the southeastern waters of the Missouri, and an Indian representation of a bloody battle, handed down in their tradition.

The most striking objects in the hall were the busts of Hamilton and Jefferson by Ceracchi, placed on pedestals on each side of the entrance, "opposed in death as in life," as Jefferson often remarked. Busts of Voltaire and Turgot balanced those of the great political rivals, and a reclining statue of Ariadne stood at the left of the door leading to Jefferson's study.



Fig. 14 — CEREMONIAL CHAIR (c. 1800)

Used by Thomas Jefferson during his term as Vice-President, this chair is typical of the Sheraton style. The high back impairs what are otherwise acceptable proportions. Such height was probably considered an inevitable concession to the demands of dignity.

depicting Democritus and Heraclitus, the Laughing and Weeping Philosophers, from the St. Severin collection.

In the list of Jefferson's paintings, he has given this interesting and careful description of General Washington's portrait:



Fig. 15 — JEFFERSON'S REVOLVING CHAIR, CHAISE LONGUE, AND TABLE (c. 1800)

Probably made at Monticello. The chair is perhaps one of Thomas Jefferson's ingenious designs. The so-called "chaise longue" is little more or less than a Windsor bench.

The hall was furnished with "two small marble tables bound in brass" — placed at either side of the door to the drawing-room — a mahogany table, twenty-eight black painted chairs — very probably the remains of the three dozen stick chairs ordered in 1809 — "an old broken globe," "a concave mirror," which may be one of the "girandoles argentées à 3 branches" purchased in Paris for 48 francs in 1787. On the walls were hung eight maps, listed in the order of increasing importance, as of "Europe, Asia, Africa, South America, Map of the World, United States, two of Virginia."

Immediately behind the great hall, and separated from it by folding glass doors, was the octagonal drawing-room. Here, to the left of the entrance, stood Martha Jefferson Randolph's harpsichord, and, on either side of the door to the terrace, in brackets, busts of Napoleon, and Alexander, Emperor of Russia. Grouped about the room were a large marble table, a sofa, fourteen mahogany chairs and two campeachy chairs.

Jefferson used his drawing-room very much as a portrait gallery. From left to right, filling the side walls and the space between the long glass doors that opened upon the western portico, were hung the portraits of Americus Vesputius, Columbus, the philosophers, Locke and Bacon, and those great Americans, Washington, Adams, Franklin and Madison. Over the fireplace hung the only picture in the room not a portrait, a large canvas

A Washington, half length of full size or larger. An original taken by Wright (son of Mrs. Wright, famous for her works in wax), when Genl. Washington attended the meeting of the Cincinnati in Phila, May 1784. Then passing through that city on my way from Annapolis to Boston to embark for Europe, I could only allow Wright time to finish the head and face and sketch the outlines of the body. These and the drapery were afterwards finished at Paris by Trumbull.

On the right of the drawing-room a door opened into the dining-room and beyond that, overlooking the famous panorama of the Blue Ridge, was the semi-octagonal tea room.

The dining-room was furnished with "a mahogany sideboard, an oblong and a round marble table, a mahogany dining table in seven pieces, a very small mahogany table, one dumb waiter, twelve leather bottom chairs and eleven small arm-chairs." Just inside the door from the drawing-room stood Jefferson's armchair and candlestand, to which, when the family was dining alone, he would often retire to read.

In the tea room were grouped "a Brescia table, a mahogany card table, two sofas and cushions, 9 mahogany chairs." Against the wall of the passage leading to the arched porch stood the "sofa on which Mr. Jefferson reclined," and nearby a "card table on which a lamp was placed which Mr. Jefferson used when resting on the sofa and reading." Across the room was the "table upon which the tea tray stood and where tea was poured out by the butler and handed to the family." About the walls were hung a copy of Raphael's *Holy Family*, now back at Monticello, Benjamin West's *Hector and Andromache*—done in sepia for General Kosciuszko and bequeathed by him to Jefferson—and a life-size painting, *Daughter of Herodias with the head of John the Baptist on a Charger*.

These two rooms were also adorned by sculpture placed on brackets fastened to the walls. There were busts of Lafayette, Voltaire, Paul Jones, Franklin, and Houdon's Washington. A striking touch was the wreath of *immortels* which crowned the last of these. An admirer had sent the wreath from France as a birthday greeting to Jefferson, to be placed upon his own bust. Instead Jefferson had laid it upon the brow of Washington, where it remained until the master's death.

On the left of the hall and drawing-room was Jefferson's own bedroom, separated from his library only by the famous alcove bed. The room was simply furnished. Against the wall toward the passage stood his dressing table and mirror, the former described as a marble slab on brackets; across the room from them, at the window overlooking the sunny western lawn, Jefferson's chair with a small bookcase near it. At the foot of the bed, as his granddaughter tells us, was placed a "convenient contrivance on which to hang clothes," doubtless of his own design.

Jefferson's favorite reading table now stands in his bedroom where was once his dressing table. On it are some personal mementoes generously given the Foundation by Miss Fanny M. Burke, a great-great-granddaughter. Among these is a small paint box which Jefferson used in making his architectural drawings, with many of the colors and his drawing instruments intact (Fig. 6, Part I). The "ivory leaves," which he purchased in London in 1786 for 12s. as a sort of perpetual memorandum tablet, are still inscribed with notes in his own handwriting (Fig. 4, Part I). They were evidently last used when a trip to Philadelphia was in prospect, for, under the heading "Phil," the

householder reminds himself to purchase a "coat of silk stripe," hair-cloth for chair buttons," "counterpanes," and "diaper table clothes."

The silver, the brass and the conch shell buttons Jefferson wore while in France are here preserved, as well as his every-day steel stock buckle and the one set with brilliants which he wore when he appeared at court (Fig. 4, Part I).

Two of the relics recall incidents of Jefferson's devotion to his family at Monticello. When each of his little granddaughters reached the age of twelve she was, according to the rules of the household, henceforth considered a young lady, given a personal maid whom she had to train, and a gold watch. Cornelia Jefferson Randolph, the granddaughter who inherited Jefferson's artistic ability in the greatest degree, received on this occasion the lovely gold enameled watch surrounded by pearls, now preserved at Monticello.

The length of white ribbon that encircled Virginia Jefferson Randolph's slim waist on her wedding day when she married Jefferson's secretary, Nicholas Trist, still lies within the folds of an old invitation to a ball. The story is told that early on the morning of September 10, 1824, Mrs. Randolph knocked at the door of her daughter's room. "Get up, Virginia," she called, "you have to be married today. General Lafayette is coming tomorrow and I can't have so much going on all at once."

Jefferson's library, adjoining his bedroom, stretched across the entire southern end of the house and opened upon a glazed, arched loggia, which was used as a conservatory and in which stood his work bench. The walls of the library were lined, from floor to cornice, with shelves. In the centre of the room were grouped a large bookcase and five small ones bought from the estate of Peyton Randolph. During Jefferson's lifetime, this library housed two famous collections of books, the first of which he sold to the Government as a nucleus for the new Library of Congress, after the burning of the Capitol in the war of 1812; the second of which he formed

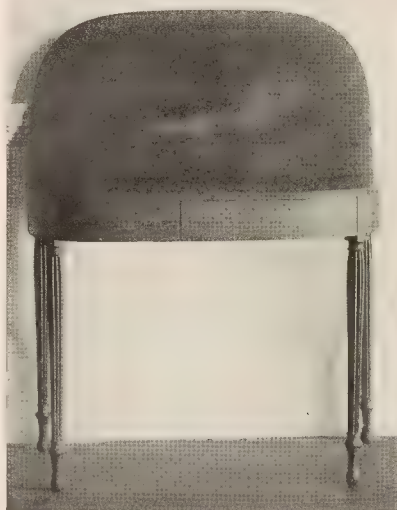


Fig. 16 — ONE OF A PAIR OF CARD TABLES (c. 1800)
A handsome example of the Sheraton style.

later, when he had passed his seventieth birthday.

There was little furniture beside books in the library. Two great globes were placed at either side of a door leading to the conservatory, and at the window toward the west stood "a couch on which Jefferson reclined while studying." This may very well have been the chaise longue he found so useful. On a table stood the famous writing desk on which he had written the Declaration of Independence, and which, as we have seen, he used until he gave it to his granddaughter (Fig. 1, Part I).

Thus we may picture Jefferson, surrounded by the books and furniture he loved, housed in a mansion he had spent a happy lifetime building, one which, as his visitor and old friend, the Duke de la Rochefoucauld-Liancourt said, "deserves to be ranked with the most pleasant mansions in France and England."

A Check List of Doctor Syntax Designs

By MABEL WOODS SMITH

Illustrations from Rowlandson's Engravings

NOTE. Thomas Rowlandson (1756-1827) was one of the most accomplished as well as fruitful of English caricaturists. Among his best known works were a series of engravings, done at the behest of Ackerman, the English publisher, which represented the various adventures of a mythical Doctor Syntax. The learned Doctor, an impecunious curate, departs from his devoted wife Dolly, and, mounting his gray mare Grizzle, sets forth on a *Tour in Search of the Picturesque*. According to all accounts, Rowlandson conceived the idea of this tour and then proceeded to picture the Doctor in the course of experiencing all kinds of possibly and impossibly ridiculous encounters. The artist's pictures were turned over to William Combe, a hack writer whose life was, for the most part, spent in a debtor's prison. Combe strung together a kind of libretto of rhyming doggerel in which he gave narrative sequence to the episodes suggested by Rowlandson's drawings.

The *Tour in Search of the Picturesque* proved so successful a publication that it was followed by two other

All three of the Syntax poems, which appeared between 1812 and 1821, achieved an immense popular success and materially affected the fashions of their day. It was inevitable that they should influence the design of the pictorial blue printed tableware, which, during much of the first half of the nineteenth century, seems to have been so acceptable in English and American homes. James Clews of Cobridge, England, took over at least thirty-one of Rowlandson's designs, and reproduced them on a variety of his blue dinner pieces. Surviving examples are considered rather exceptionally desirable by collectors of Staffordshire blue. *The Editor.*

* * *

Those specializing in the collection of old blue pottery made by James Clews, about the year 1825, with Doctor Syntax designs after Rowlandson, may find the accompanying illustrations helpful in meeting the difficulty, frequently encountered, of accurately identifying pieces incorrectly named or those bearing no marks at all. It is also possible that many owners may have some really



1. (left) — DEATH OF PUNCH

2. (right) — DR. SYNTAX ENTERTAINED AT COLLEGE



books dealing further with the travels of Doctor Syntax. The reverend gentleman's wife Dolly having died, the bereaved traveler sets out on a *Tour in Search of Consolation*. This is succeeded by a *Tour in Search of a Wife*.



3. (above) — DR. SYNTAX AMUSED WITH PAT IN THE POND
The border shown is that used throughout the scenes, and is one mark of identification.

choice pieces which, because of this same lack of means of accurate identification, they consider of little or no value.

Such knowledge would have served me well in my amateur days, when I had offered me a Doctor



4 — DR. SYNTAX DISPUTING HIS BILL WITH HIS LANDLADY



5 — DR. SYNTAX SETTING OUT ON HIS TOUR TO THE LAKES



6—DR. SYNTAX COPYING THE WIT OF THE WINDOW



7—DR. SYNTAX SELLS GRIZZLE



8—DR. SYNTAX SKETCHING AFTER NATURE



9—THE BANNS FORBIDDEN



10—THE HARVEST HOME



11—DR. SYNTAX SETTING OUT ON HIS SECOND TOUR



12—DR. SYNTAX TURNED NURSE



13—DR. SYNTAX PURSUED BY A BULL



14—D^r SYNTAX BOUND TO A TREE BY HIGHWAYMEN



15—D^r SYNTAX READING HIS TOUR



16—D^r SYNTAX MISTAKES A GENTLEMAN'S HOUSE FOR AN INN



17—D^r SYNTAX SKETCHING THE LAKE



18—D^r SYNTAX AND THE BEES



19—D^r SYNTAX WITH A BLUE STOCKING BEAUTY



20—D^r SYNTAX TAKING POSSESSION OF HIS LIVING



21—THE GARDEN TRIO

22 — D^r SYNTAX WITH THE DAIRY MAID23 — D^r SYNTAX AND THE GYPSIES

Syntax platter, unmarked. By the time I had relieved my uncertainty by learning that it was *A Noble Hunting Party*, and that one like it had brought a goodly sum at a New York art gallery, the opportunity to capture the prize was lost.

Space does not permit detailing the many interesting facts concerning the Doctor Syntax designs and values. On the platters, *Pat in the Pond* and *A Noble Hunting Party*, and, on the nine-inch plates, *Doctor Syntax with the Dairy Maid* are, without question, the most difficult designs to obtain. The remaining illustrations show all the Doctor Syntax series now known to have been reproduced on old blue.

A classified check list, indicating the articles on which these designs occur, is appended.*

CHECK LIST OF SYNTAX DESIGNS

DESIGNS FOUND ON PLATTERS

- (3) D^r Syntax Amused with Pat in the Pond
- (27) A Noble Hunting Party
- (10) The Harvest Home
- (1) Death of Punch
- (25) The Advertisement for a Wife
- (7) D^r Syntax Sells Grizzle
- (6) D^r Syntax Copying the Wit of the Window

DESIGNS FOUND ON VEGETABLE DISHES

- (26) D^r Syntax Making a Discovery
- (5) D^r Syntax Setting Out on His Tour to the Lakes (A)
- (11) D^r Syntax Setting Out on His Second Tour
- (7) D^r Syntax Sells Grizzle
- (2) D^r Syntax Entertained at College
- (23) D^r Syntax and the Gypsies
- (25) The Advertisement for a Wife

DESIGNS FOUND ON TUREENS†

- (9) The Banns Forbidden
- (1) Death of Punch
- (14) D^r Syntax Bound to a Tree by Highwaymen
- (23) D^r Syntax and the Gypsies

*ANTIQUES has ventured to add a few items to the author's list. In each case the source of information is designated, at the right of the titles, by the letters (A), (C), and (H). (A) refers to catalogues of the American Art Association for January 8, 1913, December 8, 1921, November 7, 1925, and November 4, 1926. (C) refers to the magazine *Old China*, Volume III, Numbers 9 and 10. (H) refers to the list of historical cup plates compiled by Gregor Norman Humphreys and published in ANTIQUES, Volume XI, p. 292. Numbers at the left of the titles refer to caption numbers of the illustrations pictured on these pages. This list is not necessarily complete. Corrections and additions will be welcomed.—Ed.

†Tureens are likely to show a different scene on body, stand, and cover. Thus a pair of nine and one-half inch tureens, reported in Mrs. Smith's price list of Anglo-American china, carry on the cover *Doctor Syntax Pursued by a Bull*; on the stand, *Death of Punch*; on the body, *Doctor Syntax Sketching After Nature* and *Doctor Syntax Bound to a Tree by Highwaymen*. A sixteen-inch tureen carries on the cover, *The Banns Forbidden*; on the stand, *The Advertisement for a Wife*; on the body, *Doctor Syntax and the Gypsies*.—Ed.

- (13) D^r Syntax Pursued by a Bull
- (25) The Advertisement for a Wife
- (8) D^r Syntax Sketching after Nature

DESIGNS FOUND ON GRAVY TUREENS

- (29) D^r Syntax Stopt by Highwaymen
- (14) D^r Syntax Bound to a Tree by Highwaymen
- (13) D^r Syntax Pursued by a Bull
- (17) D^r Syntax Sketching the Lake

DESIGNS FOUND ON TEN-INCH PLATES

- (20) D^r Syntax Taking Possession of his Living
- (4) D^r Syntax Disputing his Bill with his Landlady
- (30) D^r Syntax Painting a Portrait
- (18) D^r Syntax and the Bees
- (16) D^r Syntax Mistakes a Gentleman's House for an Inn

DESIGNS FOUND ON NINE-INCH PLATES

- (18) D^r Syntax and the Bees
- (15) D^r Syntax Reading his Tour
- (24) D^r Syntax Returned from his Tour
- (31) Syntax Star-Gazing
- (22) D^r Syntax with the Dairy Maid

DESIGNS FOUND ON EIGHT, SEVEN, AND SIX-INCH PLATES

- (31) Syntax Star-Gazing (7 7/8 inches) (A)
- (12) D^r Syntax Turned Nurse
- (22) D^r Syntax with the Dairy Maid (5 1/2 and 6 inches) (A)
- (19) D^r Syntax with a Blue Stocking Beauty
- (28) D^r Syntax Presenting a Floral Offering
- (21) The Garden Trio

DESIGNS FOUND ON CUP PLATES

- (17) D^r Syntax Sketching the Lake
- (18) D^r Syntax and the Bees
- (14) D^r Syntax Bound to a Tree by Highwaymen (H)
- (14) D^r Syntax Bound to a Tree by Highwaymen (H) (variation showing highwaymen only—Syntax not shown)
- (22) D^r Syntax with the Dairy Maid (H)
- (21) The Garden Trio (H)
- (23) D^r Syntax and the Gypsies (horse in centre) (H) & (A)
- (23) D^r Syntax and the Gypsies (Syntax at extreme right, trees at left) (H) & (A)
- (23) D^r Syntax and the Gypsies (third view to complete the picture) (A)
- (8) D^r Syntax Sketching After Nature (H) & (A)
- (8) D^r Syntax Sketching After Nature (view shows animals only—Syntax not shown) (H) & (A)

DESIGN FOUND ON A MEAT STRAINER

- (10) The Harvest Home (A)

DESIGN FOUND ON A SHELL SHAPED PLATE (5 inches long)

- (22) D^r Syntax with the Dairy Maid (A)

DESIGNS FOUND ON CHEESE DISHES

- (14) D^r Syntax Bound to a Tree by Highwaymen (A)
- (23) D^r Syntax and the Gypsies
- (8) D^r Syntax Sketching After Nature

DESIGN ON A LADLE

- (17) D^r Syntax Sketching the Lake (C)
- (14) D^r Syntax Bound to a Tree by Highwaymen



24 — DR. SYNTAX RETURNED FROM HIS TOUR



25 — THE ADVERTISEMENT FOR A WIFE



26 — DR. SYNTAX MAKING A DISCOVERY



27 — A NOBLE HUNTING PARTY



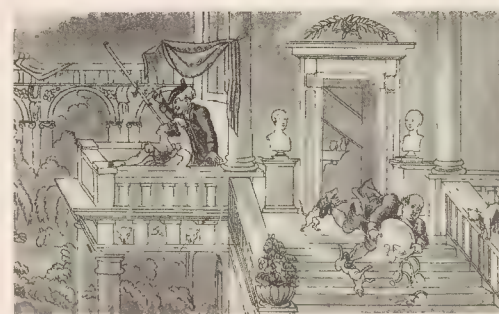
28 — DR. SYNTAX PRESENTING A FLORAL OFFERING



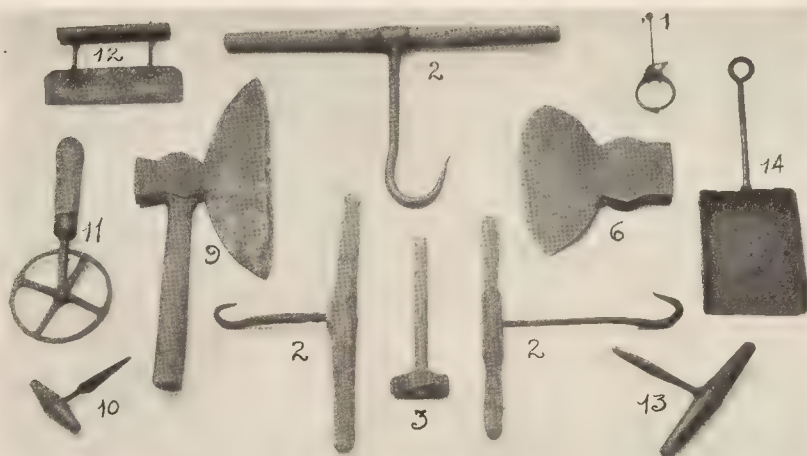
29 — DR. SYNTAX STOPPED BY HIGHWAYMEN



30 — DR. SYNTAX PAINTING A PORTRAIT



31 — SYNTAX STAR-GAZING



Some Old Pennsylvania Implements

By W. LANIER WASHINGTON

TO some collectors there is more fascination discoverable in the crude homemade tools and implements of daily work of olden times than in articles of household furnishing — whether these latter be simple or sophisticated. Hence, the accompanying picture of a group of farm tools that I once picked up in Pennsylvania may prove interesting. The only comment which they call for will be by way of brief description.

1. This is an early Pennsylvania mole trap, arranged with a spring holding two sharply pointed tines. When set, the tines are raised and the circular iron frame is pushed down into the mole hill, so that the mole necessarily must pass through it, and in so doing release the spring, which drives the two tines downward with sufficient force to impale the animal.

The illustration shows the detail of the trap when sprung. It was found in Bucks County, Pennsylvania.

2. Those of us who have had the privilege, in our younger days, of being present at a "hog killing bee" — which, in the good old days, was a festive event in the life of the American farmer — will recall that, after his porcine highness had succumbed, a heavy hook was put through his jaws and, while still warm, he was dipped in a huge cauldron of boiling water, which made the removal of his bristles an easy operation. During this process of immersion, the hook was turned this way and that, so that every portion of the pig might be equally scalded.

The accompanying illustration shows three very early American hog hooks made of hand-forged iron and attached to strong, hand-cut handles of hickory and gum. They were found in the eastern Pennsylvania counties.

6 and 9. The two hewing broad axes illustrated were found respectively in Bucks and Montgomery Counties, Pennsylvania. Those who have observed the massive squared timbers of the buildings erected by early pioneers of New England and Pennsylvania will better appreciate the skill required to hew such timber when they examine the character of the hewing axes shown herewith. The one with the handle of hickory — which, by the way, is curved so that it can be used only by a left-handed axe-

man — has a cast steel, hand-forged blade, thirteen and three quarters inches long on the cutting edge. It is inscribed *E. Scholl, Cast Steel*.

The broad axe without a handle is perhaps the earlier of the two. It also is hand-forged and is inscribed *S. Kinsey*. I place it in the eighteenth century.

11. Now that the automobile has almost entirely supplanted the farmer's buggy and other horse-drawn vehicles of transportation, the sound of the wheelwright's anvil is one that is almost obsolete, and the wheelwright's rotary gauge, with which he tested the accuracy of his work, is an article that is rapidly disappearing. The one illustrated was recovered in Pennsylvania. Its exact method of operation is somewhat vague in the mind of the present owner, but he recalls seeing somewhat similar ones in use half a century ago. The one here presented is hand-forged and is probably of the nineteenth century.

3 and 10. These two illustrations — the first a handmade hammer, the second a handmade wood reamer — call for no description.

12. This chopping knife with hand-forged, flat blade, attached crudely but strongly to a hickory handle, is an early homemade affair, which was, quite probably, used to chop mincemeat and headcheese by its owner, who was not so fortunate as to possess a meat-cutting machine on the order of the one illustrated in *ANTIQUES*.^{*} It was found in Bucks County, Pennsylvania, and had been used in one family for five generations.

13. The powerful cross-handled screw driver, in the hands of a sturdy Pennsylvania carpenter, would certainly move the most stubborn screw. It is hand-forged and is firmly attached to its hickory handle, which is well polished by long use. Its history places it in the eighteenth century.

14. This illustration shows one of the earliest handmade, short handled fire shovels that has come to my attention. The picture indicates how strongly it was wrought. It comes from a region near Scranton, Pennsylvania.

^{*}See *ANTIQUES*, Vol. VIII, p. 89.



Fig. 1 — PRESSED GLASS BACCARAT CANDLESTICKS

The figures are in frosted glass; bases and cups in clear glass. Approximately 10 inches high.

The Crystals of Baccarat

By THOMAS BURRELL

IN the Vosges Mountains, which harbor so many industrious communities, is the little town of Baccarat, "half hidden from the eye," and yet renowned the world over for its glass manufacture. It is situated on the river Meurthe, near the forest of Lefoug, about seventeen miles from Lunéville — noted for its china — and about two hundred and ten miles east of Paris.

The entire town of Baccarat seems to devote itself whole-heartedly to the making of glass, and it has done so generation after generation. Auguin, in his work, *La Cristallerie de Baccarat*, published in the year 1878, reports that the local government of the town took pains to admonish workers who failed to send their children to the glass schools for not fulfilling their obligation as parents. But virtually all of the workers sent their children to these schools, and Baccarat was not lacking in trained hands to turn out its distinguished product. Nor is it today.

But Baccarat was not built in a moment, and, before discussing its present status, it would be wise to enquire into the origin of the town. The first glass factory in Baccarat was founded in 1765, by the Bishop of Metz, Monseigneur de Montmorency-Laval, in part-

nership with M. Antoine Renaut, and a capitalist M. Leopold. Its original establishment was known as *La Verrerie de Sainte-Anne*. Baccarat was, indeed, an excellent spot for the manufacture of glass, for it was near the forest of Lefoug, where plentiful supplies of fuel were always obtainable. The logs for the fires were floated down the river Meurthe. Indeed, it is only in very recent years that the factories at Baccarat have used coal, for the enormous resources of the forest have met their demands quite adequately.

The firm of Montmorency-Laval, Renaut, and Leopold was liquidated on the death of Leopold. The Bishop relinquished his share in the enterprise, which thus became the sole property of Renaut. But Renaut was not the man for such an undertaking. He involved himself in financial difficulties, assuming greater obligations to the banks than he could meet. He continued weakly until the time of the Revolution, and then went under. All work was at a standstill. The factory personnel became disorganized. Bankruptcy was declared, and, at the beginning of the nineteenth century, the establishment was sold.

The successors of Renaut were not much more for-

tunate. The years of the Empire were very trying indeed; and, during the invasions, work was halted altogether. Jouy had been destroyed, and the manufacture of *toile de Jouy* was no more. In 1815, the same fate seemed to be in store for Baccarat. But Baccarat did not die. When peace had once more settled on the small towns of France, and the wheels of industry had again begun to spin, a certain M. d'Artiques bought the factories at Baccarat.

This gentleman had been a manufacturer of crystals at Voneche, in Belgium. He transferred his business to France because of the prohibitive duties he had been obliged to pay in transporting his products across the border. D'Artiques was a very practical and efficient manufacturer, a man who knew his trade and plied it well. His operations were so much more extensive than those of his predecessors that A. Sauzay, in his book *The Marvels of Glass Making* (page 32), calls Baccarat "an offshoot from a Belgian glass factory." A very important innovation on the part of d'Artiques was the manufacture of *crystal à base de plomb*, crystal with a leaden composition, instead of ordinary glass such as his predecessors had manufactured. The new product still constitutes about eighty-five per cent of the total output of Baccarat.*

The firm was now in fine working order and the future looked rosy. In 1822, M. d'Artiques yielded his plant to M. Godard and several others, who, together with their heirs, have been running the factories without specific corporate name up to the present time. Their history since 1822 has been one of continuous progress. In 1823 the Society (the Anonymous Society which was operating Baccarat) was presented the gold medal for its products at the National Exposition. It continued winning honors of this sort year after year. In 1885, Baccarat was awarded *la grande médaille d'honneur* for its exhibition.

Some idea of the growth of the business during these years may be gathered from the following figures. In 1823, Baccarat had 327 workers, and its annual production amounted in value to about 800,000 francs. In 1849, there were 927 workers, and the annual production amounted to 2,000,000 francs. In 1900 Baccarat employed 2,223 men, who turned out products that totaled 7,200,000 francs in value.

So much for the history of this great industry. Now,

*It is really from this time, about 1820, that the Baccarat product begins to count in the history of glass.

what did the factories make? As has already been suggested, they produced mainly crystal, *crystal à bas de plomb*. In the language of the glassworker, the word "crystal" was originally applied to white glass prepared with consummate care. This glass was called "crystal" because the maker of it regarded as his ideal, *le cristal de roche* (rock crystal), the most transparent and brilliant of natural substances.

The crystal of Baccarat is composed of 100 parts of sand, 66 parts of sesquioxide of lead, and 33 parts of carbonate of potassium or minium. Since crystal is the most transparent form of glass, one must use the purest kinds of sand in its preparation. In France, the sands of Fontainebleau or of Nemours, and the sands from the region of Épernay in Champagne are con-

sidered best. By a mechanical process, these sands, already very fine, are purged of any slight impurities, Minium, the element upon which the transparency of the crystals depends, and consequently its beauty, must also be selected with care. Lead, free from foreign metals, is very rare, and, accordingly, the majority of manufacturers purify this metal before using it in their glassworks.

A very significant branch of the industry at Baccarat is, too, the manufacture of exquisite colored crystals. The substitution of some other mineral for minium produces the difference in colors. Blue indigo is secured by the use of oxide of cobalt; sky blue by the use of oxide of copper; green (green is a favorite) by the use of iron oxide plus copper oxide; violet by the use of manganese oxide; purple by the use of oxide of gold; red by the use of protoxide of copper. However, the quantity of clear crystal manufactured is much greater than the amount of colored crystal.

The constituent elements are fused in an oven containing, generally, six pots, in which the minerals are placed and in which they are heated. The pots have a capacity of 500 kilograms. The heating goes on for twelve hours until the elements form the transparent crystal

in a molten state. In this condition the crystal may be molded or blown into any desired form. To assure success of the melting, it was necessary to have absolutely dry wood divided into small logs that would give the best flame, the least smoke, and the greatest possible heat.

The glassworks at Saint-Louis and Baccarat are the only ones which, even up to this day, have made their crystal with open pots over wood fires. The others, not having such great forest resources, have undertaken



Fig. 2.—PRESSED GLASS BACCARAT CANDLESTICK
Caryatid design. The figure is in frosted glass; the rest of the piece, in clear glass. On the basis of analogy, this candlestick should belong to a period not far distant from that of the other examples illustrated.



Fig. 3—TYPES OF BACCARAT GLASS

From an old pattern book, supplied by courtesy of the Baccarat Company. The smaller items appear to be of the mid-nineteenth century. The larger one is probably of similar date.

the use of coal. It was observed, however, at as early a date as 1635, in England, that the coal did not produce such pure white flint glass as was possible when wood fires had been used. Coal produced a more richly colored glass, and, since the virtue of crystal is its transparency — its clearness — this coloring was undesirable. Accordingly, to prevent discoloration, the users of coal covered their pots with a "dome." This protection had, in turn, its disadvantage. It impeded the normal rise in temperature. The addition of more alkali, or melting material, to the mix resulted only in greater coloration and a cheaper grade of crystal. Thus, instead of alkali, oxide of lead came into use, and is now universally employed in the composition of crystal. The use of this ingredient did away with the inconveniences of coal and of the covered pot, and enabled the production of the highest grade of crystal.

The factories were quick to seize upon mechanical aids to production. Before the 1830's, when mechanical pressing in molds came into common use, not only in America but in Europe, it had been common practice to blow molten glass into a metal mold so as to give it a specific form or surface pattern. When a close contact

between the molten glass and the mold was necessary to obtaining a sharply defined figure, the tax on the lungs of the blower was considerable. In 1823 a Baccarat workman, Ismaël Robinet by name, devised a blower's tube, or *canne*, operated by an air pump. For this device the inventor was awarded the *prix de Montyon*.

Later on, the Baccarat factories adopted the pressing method developed at Sandwich by Deming Jarves, using it, apparently, for the making of entire pieces of glass, as well as in producing supports for articles in part blown and in part pressed. Cut glass was also a Baccarat specialty, some of the most renowned of European cutters being employed in its production. Among the foreign artisans in this field who worked at Baccarat, Gustav E. Pazaurek, in his *Gläser der Empire und Biedermeierzeit** mentions Karl Günther, a native of Frankfort, and Franz Hansel of Radowitz. Portrait and figure medallions encased in glass were also among the products of the famous town. An example of this type of work, which the Baccarat Company presented to the Conservatoire National des Arts et Métiers at Paris, in 1851, is mentioned by Pazaurek.

*Leipzig, 1923.



Fig. 4 — BACCARAT GLASS

Tobacco jar, epergne, and covered bowl. Apparently of mid-century design, or somewhat later. This illustration is from a pattern book, and was supplied by the Baccarat Company.

Baccarat glass was — and is — turned out in a variety of forms that defy classification or identification.

Table glass of one kind and another, in both pressed and cut patterns, doubtless constituted the bulk of the output. But innumerable fancy forms in the way of vases, candelabra, bowls, vases, tobacco jars, and what not else were turned out. The Paris establishment for the distribution of the wares of Baccarat, of Saint-Louis, of Choisy-le-Roy, and of other French factories — during the 1830's and 1840's — bore the firm name of Launay, Hautin et Cie. From the pattern books issued by this concern, Pazaurek reproduces a number of items which indicate the variety of objects and designs offered.

Unfortunately these pattern books do not indicate the particular factory to which the different designs should be credited. To the existing Compagnie des Cristalleries de Baccarat, however, *ANTIQUES* is indebted for a number of clippings from old pattern books which picture pressed glass objects apparently of mid-nineteenth century — and later — design (*Figs. 3 and 4*). In his letter accompanying these clippings, the Director of the Company observes, "We have not the data concerning these objects and the designs forwarded are the only ones which we are able to offer."

Besides these pictures, I have several Baccarat candlesticks which are interesting, both in the details of their manufacture and from the purely artistic point of view. The stem in each case is a human figure. In each specimen the figure rests on a base about five inches

in diameter. The candle holder, a glass cup, is supported either on the head or on the shoulder of the figure.

One of these figures represents a girl carrying a pitcher in her hand — probably Rebecca at the well. Another shows a knight in light armour, bearing on his shoulder a large vessel which supports the candle holder. This is one of a pair of sticks (*Fig. 1*). The designer, faithful to the conventions of mediaeval romance, made the balancing piece in the form of the knight's lady love. She supports on her left shoulder the same burden which her partner maintains on his right. Each of these candlesticks is crowned with a *bobèche* from which crystal prisms depend. Another candlestick represents a caryatid (*Fig. 2*). Worth noting concerning this candlestick is the fact that, under the base, a small sticker still adheres with the trade-mark of *Baccarat*, which establishes its authenticity and that of others so similar to it.*

It is further interesting to know that some Americans have visited Baccarat and brought back not only scholarly information about the old molds of its factories, but, in several instances, the molds themselves. And, even more interesting, they have used these old molds to make reproductions of the Baccarat products.

Meanwhile the great industry of Baccarat is continuing today, turning out as pleasing products for the antiquaries of the future as it formerly produced for the antiquaries of the present.

*The trade-mark shows a wine glass and a goblet and the word *Baccarat*.

Early American Lamps

By CHARLES L. WOODSIDE

Illustrations from the author's collection

Part I: Open Lamps

ASIDE from those utensils essential to proper conduct of the household in Colonial days, the lamp and the candle held the place of greatest importance. To be sure, the great fireplace gave forth its glowing radiance, illuminating the room sufficiently to enable one to carry on some of the work or pleasure incidental to long winter evenings; but, after all, it could not, for many purposes, supply the place of the lamp or candle.

GREASE LAMPS

The first lamps used by the colonists were brought over from the home countries. They were of the "open" type, designed for burning oil or grease, and were exactly similar in principle to those which had been in use, in every part of the world, from time immemorial.* They consisted essentially of a bowl, or receptacle, for the oil or grease, a spout or slot at one end in which to lay the wick, and a handle at the other end by which to carry the apparatus.

Strange as it may appear, this ancient lamp remained exactly the same during the many centuries of the existence and use of this type—the only type known—centuries during which the world steadily advanced in learning, science, and the fine arts, when the need of a better light must have been keen. Change and variation in

form and material and in detail occurred, to be sure, and in the substances that were burned in the lamps; but the very same "open" type prevailed, with the receptacle for the oil or grease and the slot for the wick. The principle remained unchanged until this type was superseded by the "closed" lamp late in the eighteenth or early in the nineteenth century.

A comparison of the lamps shown in Figure 1 will make this clear. The one on the left is a "Roman" lamp, made of terracotta, and found about one hundred years ago in the excavations of the ruins of Pompeii by an American tourist, who brought it home. In his family it has since re-

mained, until recently added to my collection through the courtesy of his great granddaughter. As Pompeii was destroyed by the eruption of Vesuvius in the year 79 A. D., we may assume that this lamp is more than eighteen hundred years old. The lamp at the right is a Colonial Betty, made probably about 1790. The similarity between these two lamps is really astonishing, the more so when we consider that they were made four thousand miles apart in distance and seventeen hundred years apart in time.

FIRST COLONIAL LAMPS IMPORTED

When the Pilgrims came, they brought some of these lamps with them from Holland and England, where such articles were in more or less common use. The simplest form was that of a saucer with one or two lips at the edge to hold the wick. There was likewise a form more nearly like that of the old Roman lamp, with a long nose or slot for the wick; whence the name of "slot" lamp. That shown in Figure 3a is of wrought iron, six inches long, and has a handle for carrying, and a hook by which it may be hung up.

In these lamps were burned any grease, scraps of fat, fish oil or whale oil, according to what might be at hand for the purpose. The wicks were usually pieces of twisted cotton rag. When lighted,



Fig. 1—THE TRADITIONAL LAMP
a. Terracotta Roman lamp, A. D. 79.
b. Tin Betty lamp, American, 1790.



Fig. 2—OLD EUROPEAN LAMPS (for grease or oil)
a. Brass lamp with drip spout, one wick. Dutch, 1750.
b. Pewter Betty lamp, two wicks. French, 1800.
c. Brass lamp, one wick. Venetian, 1850.
Heights, 10 1/4", 5 3/4", and 12 3/4".

*The origin of the lamp is unknown. Its beginnings are shrouded in the mists of antiquity. We do not know who first made and used them, but we know that lamps were in use six thousand years ago, for the excavations of the ancient cities of Babylonia and other countries of the East have yielded numberless specimens, indicating that they were in comparatively common use there at that time.

At first these lamps were made of clay, and were probably dried in the sun. Then, in the passing of centuries, they were made of iron, copper, bronze, alabaster, and other materials. In Rome and Greece, where the fine arts had reached a high degree of attainment, lamps were made in great beauty of form and variety of detail, and were used for decorative as well as for useful purposes. The spread of the Roman Empire carried these lamps with it to the remotest corners of Europe and they became known as "Roman" lamps; and eventually some of them came to America with the Pilgrims.

they smoked considerably, and usually smelled badly, especially if fish oil was used. Moreover, these lamps had a rather untidy habit of dripping oil or grease on any object beneath them, whether table, floor, or the food in preparation for the family meal; for the wick often drew up the oil faster than it could be burned, and spilled the surplus without regard for consequences.

PHOEBE LAMPS

Because of this untidy habit, some one conceived the idea of placing one slot lamp within another of larger size, so that the lower and larger one might catch the drippings from the upper one in which the light burned. This arrangement was much cleaner than that which the single lamp afforded, and the drippings were thus saved to be burned later, a matter of considerable importance in early days when fats and oils were not plentiful. These combined lamps were called *Phoebe* lamps; but why I am unable to tell.*

THE BETTER BETTY LAMP

There was, however, a decided objection to this arrangement: it required two lamps in the place of one, and lamps were scarce and costly. Whereupon some genius conceived the idea of a wick holder, placed in the slot, with the lower end fastened to the bottom of the lamp. The advantage of this plan was immediately evident: The lamp at once became neat and clean, for the drippings from the wick ran back into the oil bowl of the lamp and were eventually consumed. Furthermore, the heat from the wick was transmitted through the wick holder to the grease in the bowl, thus keeping it in a fluid or semi-fluid state. And then, after a while, some other genius added a cover to the oil bowl, which still further improved the lamp by confining the heat within, and thus increased its neatness, cleanliness, and better burning qualities.

These lamps, with the separate wick holder in the slot, were called *Betty* lamps; but whether the *Betty* and the *Phoebe* were first so called by our ancestors here or abroad I am unable to say. Neither does any one appear to know just why they were so called. My grandmother, Mrs. Henry Marquand, used to say that the name of the *Betty* came from the word *better*, because such lamps were considered far better than the slot lamps or *Phoebe* lamps. They were better (and eventually *Betty*) lamps.†

All of these lamps are shown in Figure 3. The one marked *a* is a slot lamp; *b* is a *Phoebe*; *c* is a *Betty* without a cover and

showing the wick holder, and *d* is a full-fledged *Betty* with wick holder, cover, handle, hook for hanging, and wick pick for adjusting the wick.

PINE KNOTS AND RUSHLIGHTS

The *Betty* lamp was very popular in the Colonies. It was the standard type of lamp from the earliest days down to the advent of the whale oil or closed type of lamp in 1820. The *Bettys* did not come into general use at first, for only the well-to-do could afford to have them. The early colonists in general depended for their lights mainly upon the pitch-pine knot—the pitchy pine wood cut into thin strips about eight inches long called *candle-wood*—the rushlight made from dried rushes soaked in grease, the crude slot lamp, and the precious candle.

As there were but few skilled artisans in the Colonies—and these were employed in the more important work of house building—the early lamps were imported. But after a time, as the country became more settled and prosperous and the necessities of life had been provided so that living had become more comfortable and convenient, one of the first matters to be considered and most desired was the means for providing better lighting in the home.

The increasing need for ordinary household utensils had brought into activity that very important person, the village blacksmith, and soon his shop could be found in every town. Most of the domestic *Betty* lamps, I imagine, were made in these shops. Except in a general sense, there was no set pattern to be followed, and each workman fashioned them according to his own fancy. There was not much attempt at ornamentation, but all bear evidence of the careful and painstaking toil with which the work was done.

EARLY LAMP FUEL

The *Betty* lamp gave a comparatively good light for its time. Experiments with fish oil, grease and whale oil

show that the light produced varied with the material burned and with the size and material of the wick. Fish oil gave the poorest light, and was inclined to be somewhat smoky and odorous. Grease and fats were better, especially if they were in a somewhat fluid condition. With whale oil, which, after 1760, was quite generally burned in these lamps, especially in the coast towns, the light produced was more satisfactory and was about equal to that given by two ordinary candles of our own day.

LAMP SUPPORTS

All of these lamps were intended to be set on the table, or to be hung on a hook on the wall, or on the back of a chair, or wherever convenience might require their placement. But this arrangement was not always satisfactory, especially for use at the table, where the lamp's low position prevented the spread



Fig. 3—WROUGHT IRON LAMPS

- a. Slot lamp, 6", capacity 2 fluid oz.
- b. Phoebe lamp, 6", capacity 1½ fluid oz.
- c. Betty lamp, 3¾", with wick holder but without cover, capacity ¾ oz. An unusually small specimen.
- d. Betty lamp, 4¾", with wick holder, hinged cover, hook and wick pick, capacity 1 oz.
- e. Another, 4", capacity 2 oz.

*It has been suggested by Mrs. Mary Debevoise Cole that this name was derived from the light-giving Phoebe, also known as Artemis, or Diana, who was goddess of the moon. Her brother Phoebus Apollo was god of the sun. *Ed.*

†On this point see *ANTIQUES*, Vol. XII, page 211. The explanation offered there seems reasonable.

of its light. Stands of various kinds came into use, of wood, or iron; and one of these, of turned maple, is shown in Figure 4 with a cast iron Betty lamp on its top.

Then followed lamps on pedestals like the Pennsylvania pottery lamp. A very rare specimen is shown in Figure 5*a*, at the left. In the same illustration are to be found a swinging iron lamp (*b*) with upright wick holder in the centre of the oil bowl; and the cast iron lamp (*c*), also a rare specimen, at the right. There were, besides, stands having an upright rod to which was attached a Betty lamp that could be moved up and down, as desired—a great convenience.

TIN LAMPS

About 1750 tin plates began to be imported from abroad. Almost no tin at all was known to exist in the colonies, and consequently no tin plate was made here. During the Revolutionary War all importations of this material ceased. Bishop states that "tin could not be had in 1776 sufficient to make canteens and kettles for the army." By 1785 importations were resumed, only to be again interrupted by the War of 1812; but, soon after the close of this conflict, importations of tin began again, and this desirable material was then to be had in plenty to meet the demand of the great tin era which followed.

IPSWICH LAMPS

Tin plate was easily workable and the household and other utensils made from it were neat in appearance and comparatively free from rust. Betty lamps, too, were made from tin, and, apparently, were very popular.

Not many remain to this day, however, for the material was not very durable, and I imagine most of the tin lamps were discarded, from time to time, after a few years' wear. It has been said that a tinsmith, or perhaps I should say a "tinner," as such workmen were called in early days, who lived in Ipswich,

Massachusetts, appreciating the advantage of a light elevated on a stand, made a combination affair of tin plate consisting of a saucer-like base, an upright with a small shallow receptacle on its top, and a Betty lamp. The lamp rests in the receptacle when in ordinary use, but could be carried about or hung up in the usual manner independent of the stand.

This contrivance as a whole was known as an *Ipswich Betty*, from the place of its origin. I have never been able to verify this story; but, in any event, many lamps of this type, called by this name, were made and used,

though they are comparatively rare today. Figure 6 shows one of these lamps. It was probably made about 1800, and was found in an old barn in a New Hampshire town. It measures twelve and one half inches in height, and is a fine specimen of this rare type, in perfect condition.

It would be virtually impossible to ascribe any chronological order to these so-called *open* lamps. The different forms were made indiscriminately during periods which often overlapped. About all that can be said is that this open type of lamp, in one form or another, continued in more or less general use until long after the advent of the so-called *closed* or *whale oil* type of lamp in 1820 or thereabouts.

(To be concluded)



Fig. 4—LAMP STAND
Turned maple, 6" high, with cast iron Betty lamp on top. Length 4", capacity 1½ oz.



Fig. 5—RARE GREASE LAMPS

- a.* Pennsylvania pottery grease lamp, of greenish brown color, for one wick. Height, 6", capacity 2 oz.
- b.* Wrought iron swinging grease lamp, with upright wick holder in centre of bowl. Height, 7½", capacity 1 oz.
- c.* Cast iron grease lamp, for two wicks. Height, 5", capacity 2¼ oz.

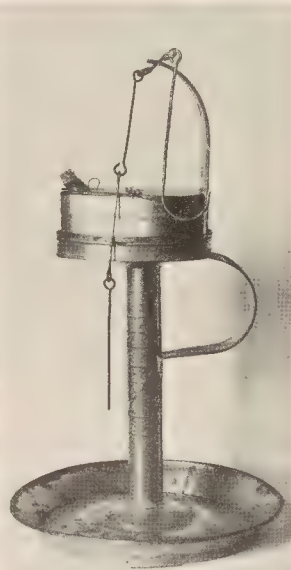
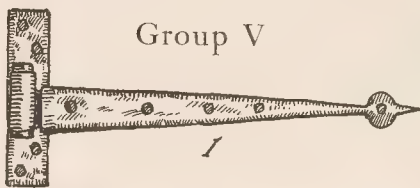
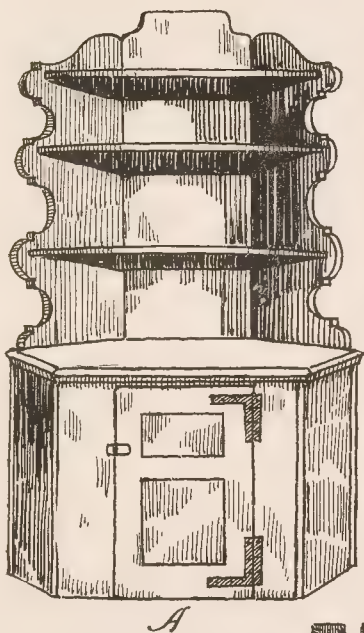


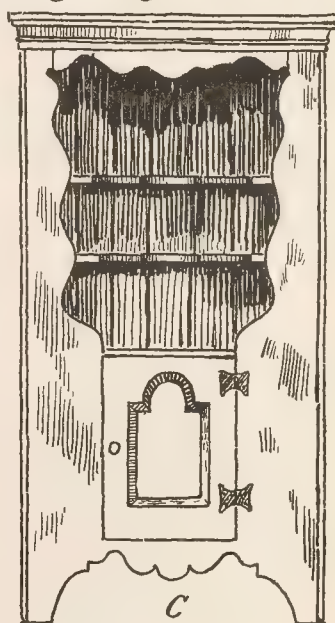
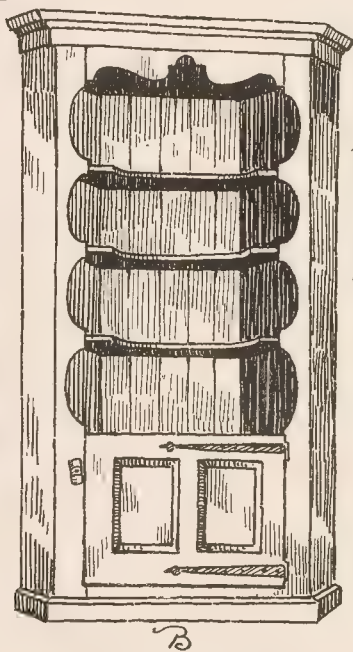
Fig. 6—TIN IPSWICH BETTY LAMP AND
TIN LAMP STAND
Height of stand, 8". Extreme height, 12½".

Types of Wrought Iron Hardware Applicable to Early American Architectural Treatment, III

Drawings by Dorothy Miller Thormin



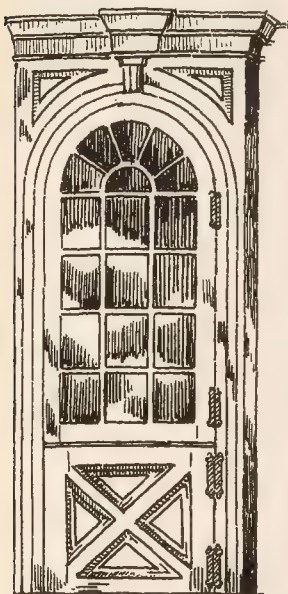
Group V



VI D is pictured a characteristic corner cupboard carrying such hinges.

The application of hinges shown in Group VI E is less satisfactory. The cupboard in question is quite ornate in the carved treatment of the top. Furthermore, it represents a late eighteenth-century type. In a piece displaying such sophistication of design, one would hardly contemplate using visible hinges at all. The securing of the door by means of a wooden button likewise constitutes a crudity

WHAT has already been said about iron hardware in its other applications applies as well to its use on built-in furniture. The same kinds of hinges were used on small doors as upon large; they were merely modified in size to satisfy the dictates of harmonious proportion. It is on cupboards particularly that the hinges with foliate ends are appropriate, though they may be used with equal propriety on narrow inside shutters and on light casement windows. In Group



D

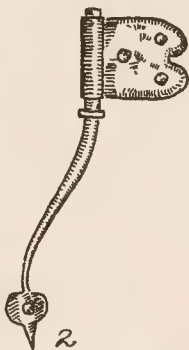
of treatment hardly justified in so elaborate an example. In late and delicate pieces of this kind, concealed brass hinges and a brass door catch would be preferable to the hardware shown, unless the pine has been stripped and finished in the natural wood. Even then brass would seem to afford the more satisfactory trim.

Strap, *H L*, and butterfly hinges and

Group VI



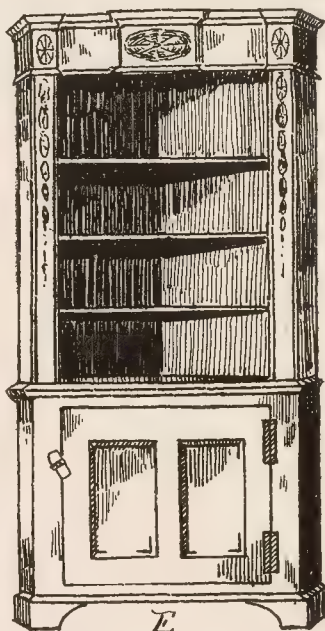
1



2



3



E

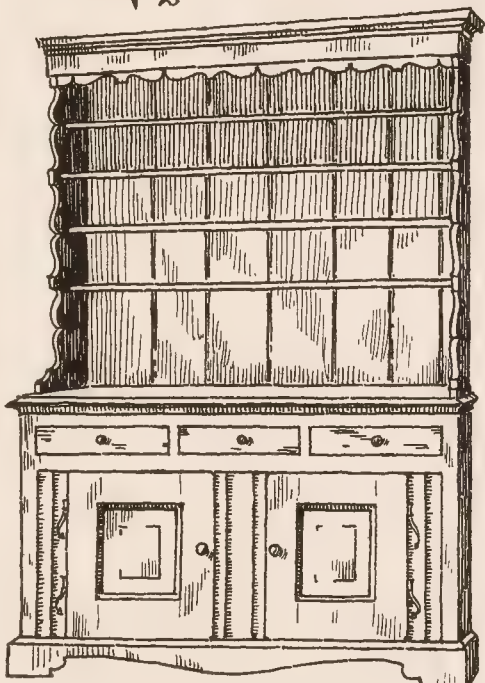
their correct application are shown in Group V. The choice among these types will be regulated primarily by considerations of proportion. The light, rather narrow, door of cupboard *C* in this Group, and the wide unbroken surface of the supporting sides are pleasingly patterned by the spreading wings of the butterfly hinges — perhaps more correctly known as “dovetail” hinges.

The wide door of *B*, with its horizontal emphasis, quite obviously calls for long strap hinges; whereas the solid rectangularity of *A* is well supplemented by the *H L* form.

Peculiar to the furniture of German Pennsylvania is the so-called rat-tail hinge, shown in Group VI, 2. The characteristic cupboard or dresser door of the Penn-

sylvania Germans is applied over the opening which it covers, instead of being inserted between stiles and rails. This method obscures hasty cabinet work and, by the provision of a lip which overlaps the edges of the opening, serves in some measure to prevent the intrusion of dust.

Such a door could hardly be hung with the usual type of hinge. Hence a kind of bracket was devised, whose lower end was fastened to the case and whose upper end protruded sufficiently to serve as pivot for a hinge plate fastened to the inside of the door. Rat-tail hinges are among the most picturesque items of early hardware; but their use must be confined to those Continental types of furniture which carry an applied rather than an inserted door (Group VI *F*).



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Shop Talk

By BONDOME

ONE of the largest department stores in London, which maintains an extensive and excellent stock of antiques, has recently added a section for the sale of what is called "second-hand" goods. This section serves two purposes: it gives the store an outlet for the quantities of ordinary household furnishings whose purchase is sometimes necessary to the acquisition of a few antique pieces; and it offers a large portion of the population opportunity to procure secondhand furniture at prices determined by principles of scientific merchandizing and not by caprice. And I may remark, in passing, that some of the articles in the secondhand section seemed to me to be worthy of promotion to the nobler fellowship of the antiques.

The Symons sale of porcelain, pottery, silverware, and so on, which occurred at the Anderson Galleries November 3 and 4, brought forth no notable surprises. The collection included a good deal of Lowestoft ware, a term which now seems to include almost any and all Chinese porcelain in any wise tinged with European influence, as well as the later French porcelain of Samson, Vivinis, and other French imitators of the Chinese product. Of the items sold, those unmistakably Oriental specimens which were distinctly armorial in type and those which displayed ship pictures brought by far the highest prices. For example, a pair of late eighteenth-century tall urns with covers, bearing each a ship medallion, sold for \$925; a ship teapot brought \$100; Chinese figured mugs ranged in price from \$10 upward according to size and design.

In the field of English china, perhaps the most interesting single item was a Spode dessert set of forty-three pieces to whose decoration of a simple scroll and flower border had been added, at some period, a large centre medallion with a landscape and ship painted in the Chinese taste. This set fetched \$575.

The prices of English silver, judged by English standards, did not run high, when viewed on a per ounce basis; for, though a silver dinner set by George Wickes (1745-1746) brought a total of \$48,000 for 185 pieces, the per ounce figure was only a little over \$9.00. Perhaps a less richly ornate design would have commanded a greater price. A number of massive silver items of rather late French make brought less than \$2 per ounce.

Lovers of fine paintings of the early schools of Europe should take note of the sale, December 1, 2, and 3, of the John E. Stillwell collection, which will take place at the Anderson Galleries.

That auction buyers often exercise considerable discretion in their purchases is apparent from an examination of the priced catalogue of the sale of Spanish antiques belonging to the late Don Eugenio L. De Bayo and Leo O'Hana, which was held, October 21 and 22, at the American Art Galleries. A crudely carved and polychromed head of St. John, in wood, brought just \$15; while a really notable and characteristic colored terracotta head of St. Ignatius fetched \$275. A quite lovely little Florentine terracotta bust of the young St. John, modestly, but very properly, attributed to the school of Donatello, went for \$1250. Two large and really noble polychromed wood statues, of the early seventeenth-century school of Seville, sold for \$2100 and \$2600 respectively. But a good many pieces in this category went at prices which seem to me low in proportion to the interest, quality, and decorative value of such objects. The notably increasing demand for old European textiles — damasks, brocades, and velvets — was reflected in the prices which a number of gorgeous examples of such fabrics brought in this sale.

To the person of small means, who wants good furniture at low prices and is not too insistent upon having the finest of early American and early English examples, some of the New York auctions of household furniture bring rare opportunities. A good many odd and yet delightful specimens of Continental furniture appear in such sales and change hands at really amazingly low figures. Think of quite charming little Empire mahogany chairs going at \$30 each, as they did at the Anderson Galleries October 14; a Directoire style bedstead at \$50! By no means collector's pieces, these, but infinitely preferable to most of the modern stuff which costs more.

That interest in fine ship models has not fallen off is indicated by the sum brought for an early nineteenth century bone model of a British frigate which was sold at the Anderson galleries October 21 for \$3,800. A model of the American clipper ship *Swallow* fetched \$875; a model of the *Flying Cloud*, \$825. But less authentic and interesting models with wood sails, mounted in cases, sold for prices ranging from \$25 to \$150 each. Evidently it takes exceptional knowledge to judge ship model values.

In New York, the other day, I ran across two little pastel portraits which I am satisfied are the work of America's first woman portrait painter, Henrietta Johnston. Though they are unsigned, their form and technique are quite unmistakable. Henrietta was not a great artist, but her work possesses a good deal of naïve charm, and her significance lies not only in the fact of her being the first woman portraitist in America. She was, as well, among the first artists, European or American, to work in full pastel.

There is, I am told, an ingratiating gentleman from a lesser Massachusetts city who has a way of going about the country calling upon some of the smaller dealers in antiques and offering them enticing pieces of glass, such as Jenny Lind flasks, bits of old Stiegel, and the like. Whether or not he likewise carries furniture, I am not informed. A number of those who are somewhat inexperienced in identifying glass have purchased this gentleman's goods, which they have subsequently discovered to be fraudulent imitations. Unless one is an expert in his field, it is usually well to be on one's guard against the blandishments of the casual peddler of antiques.

Now for some recent fads and fancies retailed to me by an ambling correspondent. Here they are:

For many years collectors were happy in the thought that silver lustre "resist" was not reproduced. At present such silver lustre is being made in several places abroad; but its quality of workmanship does not compare with that of early specimens.

These items are found among the kitchen furnishings of a bride of one hundred years ago: a gridiron; two large cedar wash tubs; six knives and forks, stag handles; two smoothing irons; one iron kettle; one soapstone griddle. The list contains thirty-two articles whose total cost was \$30.

Odd salt cups are used for cigarette holders; so are small china and glass match safes. Good bridge prizes, these.

The old schoolmaster desks are now used as receptacles for radio sets. They solve the problem of modernity in the early American room. The desks with stretcher bases are the most interesting and expensive.

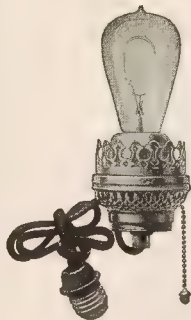
Large glass cream pitchers are popular this season. Horn of plenty, pineapple, Argus eye, cable, inverted fern, dewdrop, and bell flower are the patterns sought.

Snuff boxes have leaped into the season's popularity. A delightful box is one showing two American soldiers with crossed bayonets, prancing along the highway. *Independent and Free* is the motto.

The man who presented his wife with a rush seat chair which had no rush seat is like the woman who wishes to sell an eagle

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mirror minus the eagle. "I got tired of that bird and picked him off with a hairpin," she declared triumphantly. One of her neighbors gloried in the fact that she had taken a basket of old green-edged pie plates to the brook and dumped them on the stones — "to make room for some good strong agate ware." And yet these women did not die in their sins.

Current Books

Any book reviewed or mentioned in ANTIQUES may be purchased through this magazine

Address the Book Department

AN ENCYCLOPAEDIA OF IRONWORK. By Otto Hoever. New York, E. Weyhe, 1927. XXX pages. 6 line illustrations and 320 plates. Price \$15.00.

UNLESS we are seriously mistaken, this splendid work will prove to be an indispensable volume in the library of every architect and every student of architectural design. Printed in Germany — though for the English speaking world, well translated into the English language — it displays that thoroughness of method and inclusiveness of scope which seem characteristic of most German enterprises in the scholastic field.

The historical introduction, by Otto Hoever, points out that, in the art of the ironsmith, two tendencies are observable: one toward an architectural treatment of the material; the other toward a more purely decorative handling. While in actual practice these two tendencies show a frequent intermingling, in any single instance one will usually be found dominating the other.

There follows a clear and convincing analysis of ironwork design as it illustrates the play and interplay of these tendencies in various European countries during the Gothic, late Gothic and Renaissance, Baroque and Classic-Revival periods. This constitutes a kind of philosophy of wrought iron, not only as a material demanding an inherent appropriateness in its shaping to the ends of decorative art, but as an inevitable, though constantly changing, corollary to structural work in brick and stone.

It would be almost impossible to overpraise the 320 fine half-tone plates which constitute the rest of the book and which offer a carefully dated sequence of historic examples of ironwork — both English and Continental — covering the long period from the twelfth century of our era to the close of the eighteenth. Grilles, balustrades, brackets, door knockers, gates, fanlights, and balconies — all are pictured in profusion, subject, however, to a judicious selective process calculated to afford exemplification of the national characteristics peculiar to each type shown.

ANTIQUES unhesitatingly adds *Ironwork* to its list of highly recommended books.

SPORTING PRINTS OF THE EIGHTEENTH AND EARLY NINETEENTH CENTURIES. By F. Gordon Roe. New York, Payson and Clarke, Ltd., 1927. 50 pages; 48 plates in color. Price \$5.00.

THESE are all English prints and, with few exceptions, are of a much higher artistic excellence in drawing and composition than is usually associated with "sporting prints." Some of them, like those by Morland, are worthy of Landseer; they are done by "painters in earnest." There are few of those comic adventures by field and flood which brighten the walls of smoking-rooms. We almost wish that the author had introduced none of the racing prints by Pollard, since they are inferior. But they had one merit. Indifferently drawn as his horses were, he had a faculty for catching the life of a race meeting, and so, perhaps, his "homely genius," as the author calls it, is entitled to a place in the book. On its literary side the work has been done with characteristic British thoroughness. We get the entire history of sporting prints, and we should say that scarcely a print that ever saw the light escapes mention by the author. Yet it is by no means a dry chronicle. There is just enough of anecdote, enough of discussion of the merits of different men who worked in this dim land between Grub Street and Leicester Square to give the book a meaty flavor. It is a volume for the connoisseur, not for the resorts of jockeys and bookmakers.

THE CATHEDRALS OF FRANCE. By T. Francis Bumpus. New York, Frederick A. Stokes Company. xv+368 pages; 8 colored, and 90 half-tone plates. Price \$10.00.

THE architectural havoc wrought in France by the German bombardments of the late war has done much to centre popular interest upon early French architecture, and particularly upon French churches, whose vast sacrifice to military needs aroused the protesting sympathy of the whole world. Unusually timely, therefore, is this book, *The Cathedrals of France*.

drals of France, which, though first published before the great conflict, has been withheld from reissue until its original store of critical and historical information could be supplemented by exact and careful statistics of war damage suffered and subsequent restorations undertaken.

The arrangement of the book, which classifies French cathedrals not chronologically, but according to geographical distribution, enables the author to follow the threads of local tradition as they weave through the fabric of edifices allied by place rather than solely by time. Hence the reader is enabled to perceive each provincial architectural pattern as a unit which may be put together with other units to give a comprehensive understanding of French cathedral architecture as a whole.

Numerous and fairly adequate illustrations assist the textual elucidation of the subject. This convenient and helpful volume goes on the recommended list of **ANTIQUES**.

THE PRACTICAL BOOK OF ITALIAN, SPANISH, AND PORTUGUESE FURNITURE. By Harold Donaldson Eberlein and Roger Wearne Ramsdell. Philadelphia and London, J. B. Lippincott Company, 1927. 254 pages; 317 illustrations and 57 line drawings. Price \$10.00.

THIS, one of the most practical of the practical books yet issued, will find a wide and ready welcome, for handy and available books on Italian and Spanish furniture have hitherto been virtually nonexistent in America. There is, of course, William Odom's huge treatise on Italian furniture, and several foreign works have handled the subject, largely, however, from the point of view of museum specimens rather than of the simpler and humbler pieces that are procurable in the shops. The Spanish field, too, has been quite adequately covered in Helburn's great portfolios. But of reasonably inclusive and inexpensive compendiums giving ready textual and pictorial guidance to a general understanding of Italian, Spanish, and Portuguese furniture — both urbanely elegant and provincially simple and forthright — there have been none.

Mr. Eberlein's superhuman industry has supplied the long standing deficiency, and supplied it well. As usual in his works, the illustrations are well chosen and supply a sufficient number of examples of different types to be readily and inclusively helpful.

CHINESE ART. By R. L. Hobson. New York, The Macmillan Company, 1927. 15 pages and 100 colored plates. Price \$12.50.

TO many persons Chinese art seems so vast and complicated a subject as to forbid any hope of its comprehension. The attitude is perhaps a natural one. Chinese creative genius offers so many and so various aspects, its history covers so vast a period of years, as to require a lifetime of study for even an approach to its full understanding. Still it is possible, under wise and expert guidance, to touch the high spots with a contact sufficiently close and intimate to establish a useful and pleasurable acquaintance. Opportunity for making such contact is afforded by this handsome book, whose hundred full-page color plates supply adequate visual data as to the form, color, and texture of a number of significant examples of Chinese production in the fields of ceramics, lacquers, textiles, paintings, bronzes, jades, furniture, and so forth. The attractiveness of the illustrations invites close contemplation; the scholarly and authoritative text stimulates appreciation of characteristic details. The book should prove a welcome gift to all lovers of beautiful things, particularly if their love for the best of Chinese art has awaited the establishing of some foundation of knowledge.

MANUAL FOR SMALL MUSEUMS. By Laurence Vail Coleman. New York and London, G. B. Putnam's Sons, 1927. 395 + XIV pages; 31 plates. Price \$5.00.

SO many museums just happen; so many of those that are more or less favorably founded start their careers with inexperienced management and haphazard organization that it is virtually impossible for them to exercise any really vital influence on the life of the community in which they somewhat vaguely exist. And yet of the making of museums — from those connected with institutions of learning, and those more or less firmly founded from public funds, to those which owe their being to the momentary interest of historical societies and various daughters of this-and-that — there is no end.

Obviously if such institutions are to survive, and, at the same time, to serve any really useful purpose, they must determine upon some well considered policies of operation, and must arrange for competent and consistent direction. The chief difficulty which stands in the way of such procedure is lack of information as to what constitutes sound policy, and failure to understand the nature and scope of adequate management.

These deficiencies the admirable *Manual for Small Museums* aims to supply. Without attempting to set up standard rules for museum opera-

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ANTIQUES and REPRODUCTIONS

at

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and

ART GALLERIES

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NEW JERSEY

To be held

THURSDAY, December 8

at 11:00 o'clock

HAVING had numerous requests for this special sale from collectors and others wishing to select some choice and rare articles suitable for Christmas gifts, we have solicited and taken over several large consignments of antique furniture, old glass, china, quilts, etc.

This affords one an opportunity to buy at auction gifts that are unusual and will be appreciated for years to come.

Including:

Some sets of genuine Hitchcock and Windsor chairs with original stenciling; old rush rockers; miniature four-post beds; curly maple and mahogany mirrors; old samplers; old South Jersey and Sandwich glass; pewter candlesticks; pitchers; platters; old brass; sofas; armchairs; drop-leaf tables; mahogany, cherry, and maple chests of drawers; old sideboards; lustre pitchers; Staffordshire figures; Currier & Ives prints; old engravings; clocks; large green glass bottles; Hepplewhite and Sheraton tables; hand-carved wood figures, etc.

ORIENTAL AND HOOKED RUGS

JEWELRY

Genuine antique jewelry including old corals, brooches, cameos, rings, bracelets, etc., etc.

THIS IS OUR PRE-HOLIDAY AUCTION SALE AND WE WANT TO MAKE IT THE GREATEST OF THE YEAR.

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Among our exceptional accumulation of antique objects of art is the largest and most important collection of Continental and English pewter in New England.

These fine pieces were created during the period when pewter design reached its highest development, and were personally selected for us by our representative in England and on the Continent.

We cordially invite you to visit us, and inspect our pewter and other choice antiques which are offered at reasonable prices.

INDUSTRIAL ARTS SHOP
64 Charles Street, Corner of Mt. Vernon
BOSTON :: :: MASSACHUSETTS



COLLECTIONS of old Bohemian glass recently brought from Paris. Top row consists entirely of the rare old amber with forest scenes. The urns are magnificent. Below, all the pieces are the ruby, excepting the lower centre jar, which is green, and includes the covered punch-bowl, with tray, six cups, pitcher, six plates and two compotes.

These unusual pieces are displayed at the studios, where this month we are offering wall hangings, runners, and occasional pieces in brocades, damasks, and toiles — distinctive gift possibilities.

ASHLEY STUDIOS OF OLD FABRICS

BOSTON STUDIOS: 35 Newbury Street BOSTON, MASS.
HOME STUDIOS: 80 Main Street FOXBORO, MASS.

E. L. Ashley

Descriptions and particulars furnished upon request.
Pieces sent on approval to responsible parties.

tion, the book is careful to establish certain general laws or principles which are of virtually universal application. The first part of the work concerns itself with museum organization, the problem of getting started, of organizing the various bodies which are to be in control, and of determining their individual functions. The second part is devoted to problems of administration, such as personnel relations, questions of endowment, income and expenditure, of plant maintenance, accounting and office methods, and so on.

The third part of the book deals with the routine work of the curator and his methods, not only of applying accession policies, but keeping track of his exhibits and making them usefully available to the public. And since the educational work of the museum is looked upon as an exceedingly important function, that phase of operation is given extended consideration in a fourth part. One section is devoted to the small museum in research, and another to the proper planning of the small museum building. Voluminous appendices contain a vast amount of useful information on such topics as forms of charters, the application of state laws to museum operation, and so on.

This comprehensive *Manual* should be in the hands not only of all directors of small museums, but of museum trustees and the members of museum committees throughout the nation.

PRINTS FOR THE LAYMAN. By Elizabeth Whitmore. Boston, Charles E. Goodspeed & Co., 1927. 64 pages; 32 illustrations. Price \$1.00.

THIS is an interesting and very helpful little book for the person who would like to buy pictures and who yet hesitates to trust his own judgment in making a preliminary selection. To those of limited means, prints of various kinds offer the opportunity to possess examples of really fine art at prices well within average reach. What to acquire and why, and how best to utilize one's purchases as decorative accessories are carefully, clearly, and interestingly explained in Mrs. Whitmore's volume.

THE ONLY TRUE MOTHER GOOSE. Boston, Lothrop, Lee and Shepard Company, 1905. Illustrated. Price \$1.00.

THIS is an amusing facsimile reprint of a New England edition of *Mother Goose* rhymes first published in the 1830's and illustrated with quaint woodcuts of the time. Rescued from oblivion by Harriet Blackstone C. Butler and fortified with an introduction by Edward Everett Hale, this little volume will be enjoyed by young and old alike.

THE GEOGRAPHY OF AMERICAN ANTIQUES. By Lurelle Van Arsdale Guild. New York, Doubleday, Page and Company, 1927. xx + 283 pages; 500 line drawings. Price \$4.00.

THE *Geography of American Antiques* is an ambitious title whose implications are of careful and scholarly research into the local peculiarities of early American furniture and the causes — social, racial, and economic — which are responsible for them. Such a book would be exceedingly difficult to prepare; but, even if full of errors of both fact and theory, its writing would constitute a valuable contribution to knowledge. Unfortunately the work under consideration hardly makes a thoroughgoing attempt at a really critical digest of the already available material on the subject. The author has established a somewhat hard and fast geographical division of Colonial America, allotted a chapter to each division, and then supplied the necessary quota of words and pictures without much regard to the appropriateness of the material utilized.

Such a procedure is pretty certain to confuse and mislead the beginning student of things early American. It cannot hope to bring any additional enlightenment to the well informed. For example: A footnote excuses the treatment of early lighting fixtures under the chapter heading of South Carolina, on the ground that, in remote parts of that state, grease lamps are still used by the negroes and poor whites. Pewter and silver, for some quite unexplained reason, are considered under Delaware. The New Hampshire legend above a very summary treatment of pottery and porcelain may be due to the impression that Bennington is a town of the Granite State rather than of Vermont. Why Georgia should be chosen to stand for mirrors is beyond comprehension.

The illustrations are pen drawings of somewhat uneven quality, taken from a variety of well-known publications. Several have evidently been borrowed from the pages of *ANTIQUES*, though in such instances the source receives no credit.

RECEIVED FOR REVIEW

FINE ARTS

THE CATHEDRALS OF FRANCE. By T. Francis Bumpus. New York, Frederick A. Stokes Company, 1927. Price \$10.00.

FURNITURE

THE PRACTICAL BOOK OF ITALIAN, SPANISH, AND PORTUGUESE FURNITURE. By Harold Donaldson Eberlein and Roger Wearne Ramsdell. Philadelphia and London, J. B. Lippincott Company, 1927. Price \$10.00.

METALS

AN ENCYCLOPAEDIA OF IRONWORK. By Otto Hoever. Berlin, Ernst Wasmuth Ltd., 1927; New York, E. Weyhe. Price \$15.00.

PRINTED ARTS

ENGLISH BOOKS 1475-1900. By Charles J. Sawyer and F. J. Harvey Darton. Two volumes. Westminster, England, printed by Charles J. Sawyer, Ltd., New York, E. P. Dutton, 1927. Price \$12.00.

BYWAYS AMONG ENGLISH BOOKS. By Cyril Davenport F.S.A., New York, Frederick A. Stokes, 1927. Price \$3.00.

PRINTS FOR THE LAYMAN. By Elizabeth Whitmore, Boston, Charles E. Goodspeed and Company, 1927. Price \$1.00.

MISCELLANEOUS

THE GEOGRAPHY OF AMERICAN ANTIQUES. By Lurelle Van Arsdale Guild. New York, Doubleday, Page and Company, 1927. Price \$4.00.

CHINESE ART. By R. L. Hobson. New York, Macmillan, 1927. Price \$12.50.

THE ONLY TRUE MOTHER GOOSE MELODIES. Reproduction of the 1833 Munroe and Francis Edition. Boston, Lothrop, Lee and Shepard 1905. This latter reproduced by C. J. Peters and Son, Boston. Price \$1.00.

Answers

Readers of this column may often know some facts about the questions asked which are unavailable to the Editor. In such cases it is hoped that they will share their information with those less fortunate by writing full particulars to the Queries Editor.

231. G. A. B., Illinois, (ANTIQUES for June, 1925, Vol. VII, p. 331) Prompted by the perusal of a back number of ANTIQUES, Lionel C. Monkman has kindly sent the following information concerning the early use of the word *sterling* on silverware:

While I quite agree as to the earliest derivation of the word and its possible use by the Hanseatic traders, I would correct the impression you give as to its first authentic use about 1683. As early as 1540 the word *sterling* had been replaced in England by the *lion*, which, from that time (or perhaps before), has been the hall-mark or standard, until the present day.

In 1327 the first charter was granted to the London Gold and Silversmiths Company, and in 1336 the London mark (*leopard's head crowned*) and the maker's mark in conjunction with *sterling* or .925 were struck on all pieces of silver plate. In 1343 it was provided by statute that "good" sterling money should be made in England and several denominations were issued by Edward III.

Questions and Answers

Questions for answers in this column should be written clearly on one side of the paper only, and should be addressed to the Queries Editor.

All descriptions of objects needing classification or attribution should include exact details of size, color, material, and derivation, and should, if possible, be accompanied by photographs. All proper names quoted should be printed in capital letters to facilitate identification.

Answers by mail cannot be undertaken, but photographs and other illustrated material needed for identification will be returned when stamps are supplied.

Attempts at valuation ANTIQUES considers outside its province.

360. A. T. S., New York, seeks the identity of the makers of a small pine chest of drawers upon the upper drawer of which is stenciled the following inscription:

J W T & SONS
W F G
BOSTON

From its general appearance the chest would seem to date from the late eighteenth century or early nineteenth. Can any reader assist here?

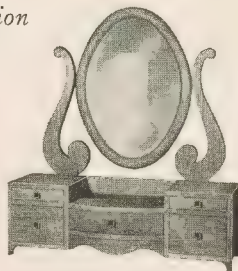
361. Answer to recent enquiry concerning the song, "Shoo Fly, Don't Bother Me," is to be found in *Read 'Em and Weep: The Songs You Forgot to Remember*, by Sigmund Spaeth.

"Shoo, Fly, Don't Bother Me" was the most popular nonsense song of the Civil War. It was revived many years later in "Captain Jinks of the Horse Marines," Ethel Barrymore's first starring play. The words were by Billy Reeves and the music by Frank Campbell. There were serious discussions at the time as to whether one could feel like a Morning Star. The first verse merely repeats

An Antique Reproduction

MINIATURE VANITY
DRESSER

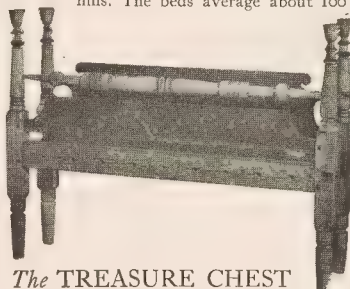
This authentic reproduction of a small antique dresser, or vanity, fills a long-felt want for a piece of this sort that can be used on top of lowboy or table. Made of either solid walnut or mahogany. Size, 24 inches wide; total height, 27 inches; depth, 8 inches. Price, each, \$25.



A Real Antique

OLD-FASHIONED CORDED FOUR-POSTER BED

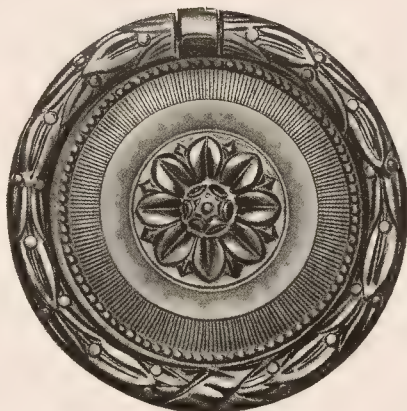
The antique four-poster bed shown here is a representative one of a large collection that we have gathered very painstakingly from the old-fashioned mountain homes nestled far back in the hills. The beds average about 100 years old. We have



The TREASURE CHEST

ASHEVILLE, NORTH CAROLINA

them in walnut, maple, and poplar. Full size. Average height of posts, 42 inches to 48 inches. Walnut or maple, \$25 each; poplar, \$15 each. Not refinished. Ask for Catalogue of Gifts and Reproductions. Satisfactory discounts to reliable dealers.



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*Venetian Burled
Walnut Secretary
circa 18th century
Price \$850*

The Treasure House is now open with a collection of fine antiques and decorative accessories personally collected abroad by Mr. Carl Wellington Boynton.

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77 Newbury Street BOSTON, MASS.
FRENCH ITALIAN SPANISH ANTIQUES
INTERIOR DECORATIONS : FABRICS : GLASS : POTTERY

*Among my interesting acquisitions
abroad are:*

An old and rare English Portable Coaching Table with collapsible standard and extension sides.

An old Spode Tea Service, decoration of fruit in stencil design; several Fine Old Trays with pearl inlay, lacquer decorations.

Fine Crystal Appliqués; Interesting Mirrors with painted panels, one, of the she-wolfs of Italy.

Two Fine Old Portraits; Two-Pedestal Duncan Phyfe Dining Table; several Old Enameled and Porcelain Boxes.

An Exquisite Over-Mantel Painting, Adam period; many of the Scarce Small Tables, English and French; a Set of Eight Sheraton Dining Chairs.

Mrs. Cordley

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Everything Guaranteed as Represented

the phrase "I think I hear the angels sing" three times, and then varies it with "The angels now are on the wing," finishing:

I feel, I feel, I feel — that's what my mother said,
The angels pouring 'lasses down upon this nigger's head.

The second verse conveys the information that "If I sleep in the sun, this nigger knows, A fly comes sting him on the nose." This time the finish is: "Whenever this nigger goes to sleep, He must cover up his head."

Here is the chorus:

Shoo, fly, don't bother me,
Shoo, fly, don't bother me,
Shoo, fly, don't bother me, I belong to Company G.

362. M. S., *Ohio*, the owner of a jar of pottery ware, enquires concerning its maker. The item is gray in color, shading to ochre, with blue decorations; and is marked *S. Haddington*.

We are inclined to believe that the jar may be the product of some Ohio pottery, although definite information on this point is lacking. Can anyone tell us the whereabouts of S. Haddington's establishment?

363. C. D. S., *Connecticut*, enquires concerning the chair here pictured. As may be seen in the reproduction, the broad slats of the back carry an incised decoration. In the upper slat is cut the name *Anna Gela Schmitz*; in the lower one, the date *Anno 1820*. The chair appears to be German, probably from the Duchy of Hesse. It is a late example of what is supposed to be a very ancient type. A similar chair of some later date (1856), but somewhat more elaborately decorated, is to be found in the German National Museum in Nuremberg.



364. W. C., *Massachusetts*, enquires concerning *Satsuma* pottery.

The following brief notes gleaned from Hanover's *Pottery and Porcelain*, Vol. II, may be of interest.

Satsuma is a Japanese province on the island of Kyushu. Apparently its pottery ware was produced by Koreans, who settled in various parts of the province.

Toward the end of the eighteenth century, these potters seem to have perfected what is known as *Satsuma Brocade*, that is to say, a whitish or cream-white ware decorated in gold and color, very like a brocade pattern.

The earliest ware of this type is so rare as to be non-existent. The style was, however, popularized for export purposes, and, from the middle of nineteenth century until now, has formed one of the chief export products of Japan.

Satsuma today, therefore, means generally nothing more than a kind of brocade pattern on a creamy, crackled pottery. It is now, and has been for years, made in a number of different places in Japan.

365. C. C. H., *Iowa*, enquires as to the rarity of an orange-brown highly glazed creamer, bearing pictures from Dickens' novels, and marked *Ridgways*.

According to Rhead, this is the mark of a present-day firm founded in 1864 by Edward John Ridgway and Leonard James Abington under the name *Ridgway and Abington*. The partnership lasted until 1866, when Ridgway built the Bedford Works at Shelton. He retired in 1872, and was succeeded by his two sons John and E. A. Ridgway in partnership with Mr. Sparks, the London agent of the firm, the style of the firm being *Ridgway, Sparks & Ridgway*. Mr. Sparks died in 1878 and the firm became *Ridgways*, its present style.

The item in question, then, appears to be a fairly modern production, and to be neither rare nor particularly valuable.

366. A number of enquiries have been received concerning the identity of makers of various articles of chinaware. Search in various books on the subject has failed to yield the desired information. Perhaps some-one of our readers may be able to assist here.

(a) A platter of what appears to be fairly late Staffordshire ware marked:

P. W. & Co.
PEARL STONE CHINA

(b) A ten-sided plate of earthenware depicting an oriental scene marked:

AILANTHUS
C. & W. K. H.

(c) A platter of Staffordshire ware marked:

IRON STONE
L. P. & Co.

367. G. B. H., *Vermont*, enquires concerning the age and probable origin of an elliptical glass plate, ten inches in greatest diameter, which is here reproduced. Though the plate was obviously formed and decorated by pressure in a mechanical mold, its design is unusually dainty, while the workmanship displayed in the cutting of the mold is of a high order.



It is, of course, impossible to assign either date or source to this piece, with any degree of certainty. The pattern seems to have been suggested by pierced work in porcelain. The scroll border, while of Classic inspiration, is modernized by the detail of its leafage and the interspersed of flower sprays. American labor costs would probably prohibit the lavishing of so much careful workmanship on a comparatively inexpensive article. Our judgment would be, therefore, that the glass dish in question is relatively modern and of European manufacture.

368. J. P. C., *New York*, has two pieces of Staffordshire ware each of which bears the mark of an American importer:

- (a) Imported
F. Hadley
209 Greenwich St., N. Y.
- (b) Peter Morton
Connecticut
Importer of Earthenware

Is anyone able to supply dates when these two dealers were importing English wares for the American trade?

369. E. E. R., *Arkansas*, wishes a sign whereby she can tell whether a jar is a *Hawthorne* jar or not.

The great majority of so-called ginger jars are of cheap Canton ware, with rather summary decoration in blue somewhat coarsely applied. In general, the older the jar, the better the decoration.

According to Hobson's *Later Ceramic Wares of China* (where the

PRIVATE SALE of the COLLECTION of ANTIQUES personally assembled by Mrs Frank W. Duke of Richmond, Va.

300 original pieces, early American, English
and Italian, of which a partial list follows:

16 Chippendale chairs, walnut (Continental), c. 1700; 8 Chippendale chairs, early American (ladder-back); 6 Chippendale chairs, early American; 4 Chippendale chairs, early American (walnut); 2 Chippendale chairs, early American (walnut); 8 Chippendale lyre-back walnut chairs, rush seats; 2 settees to match (pair); 18 Italian convent chairs, early 17th century, seats upholstered in silk of the period; 2 large imported Italian armchairs, upholstered in 16th century red damask and fringe; 1 early American Queen Anne armchair; 1 ladder-back armchair, walnut, needlework seat; 1 Continental walnut armchair, needlework seat; 6 very rare Sheraton mahogany chairs, overstuffed seats covered in antique red damask; 2 fine Hepplewhite chairs, walnut; 6 Queen Anne chairs, walnut; 4 Queen Anne chairs, walnut; 15 odd chairs, 18th century; 3 very rare Hepplewhite settees; 1 very fine Sheraton settee; 3 Chippendale settees, walnut; 1 serpentine-front desk, walnut (large); 1 inlaid slope-top desk, early American, mahogany; 2 very rare old English chests, inlaid; 1 Sheraton card table, folding; 1 Queen Anne card table; 1 Queen Anne occasional table, walnut; 3 four-panel screens covered in red brocatelle; 1 four-panel screen, covered in bluish green brocade; 1 fragment of 16th century velvet wall hanging, 27 x 60 inches; 1 very rare Chippendale dining table (three-piece) 1770; 1 very rare Hepplewhite dining table (three-piece) 1780; 1 smaller Hepplewhite dining table; 1 very rare old Queen Anne lowboy, walnut (American); 1 fine Queen Anne lowboy (English); 1 Chippendale grandfather clock, perfect condition; 1 very fine grandfather clock, inlaid; 1 early American convex mirror with eagle and sconces; 1 half-round side table, inlaid (fine); 1 needlework pole screen; 1 Hepplewhite sideboard, early American (walnut); 2 small seats; 1 very fine burl walnut corner cupboard; 6 small tables, walnut; 9 brass fenders, hand cut; 4 brass and iron fenders; 14 beautifully decorated old papier mâché and tin trays; 4 pairs Staffordshire dogs; 1 pair candelabra (Sheffield); 1 pair very fine old Queen Anne Sheffield loving cups; 2 dressing tables, walnut; 1 dressing table, mahogany; 9 needlework footstools; 17 fine old samplers; 4 antique flower pictures (Italian); 3 needlework pictures; 40 pieces old pewter; set old Coalport plates, bright flowers and rich blue, 16 plates and two comports; set old Crown Derby plates; set old Rockingham plates; old Worcester tea set; 3 very fine old portraits, 18th century; 1 walnut china press (early American); 1 burl walnut highboy, William and Mary; 3 chests of drawers; 10 very fine Italian chairs, high backs, covered in old blue velvet; mirrors, andirons, and odd pieces too numerous to list.

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Address Letters to Mrs. Duke.



Worthy Antiques

The Loft in Camac Street above Pine,
PHILADELPHIA, will sell in December:

- Pine Hutch Chair, 1690, \$125
Arch Door Cherry Corner Cupboard, \$130
Pine Pewter Cupboard, \$135
Water Benches, Chests, High Post Beds, Desks

Telephone, PENNYPACKER 1983

The Loft

314 South Camac Street, PHILADELPHIA, PA.

FRENCH ANTIQUES



LOUIS XVI PAINTED CANVAS WALL PANELS, GREY GROUND, BIRDS AND FLOWERS IN NATURAL COLORS. PAIR DIRECTOIRE FAUTEUILS, DIRECTOIRE TEA SET, VIEUX PARIS. SMALL LOUIS XV WRITING TABLE

OLD FRANCE

INCORPORATED

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ORIGINAL WALNUT BONNET-TOP
HIGHBOY

Our fall exhibition is now ready including rare old silver, both American and English, important to the collector as well as to the giver of gifts.

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subject is treated in detail), the fine old Chinese jars were originally used by the Chinese for sending gifts of fragrant tea or sweetmeats to their friends at New Year, it being understood that the jars themselves should be returned. Late approximations of these jars were used for the export of ginger and other Chinese preserves.

The fine "hawthorne" jars are those decorated with a design of prunus sprays, alternately ascending and descending, in white, on a ground of slightly marbled blue, which is netted over with lines resembling ice cracks. Such jars are very beautifully shaped. The color of the blue is deep but luminous, and the white is firm, solid, and pure. Some of these jars still retain the original cap covers.

The chance of finding a valuable jar of this kind in the run of shop ginger jars is very remote.

370. H. A. S., *Massachusetts*, has an old seaman's chest of pine with the following inscription on the cover of a small compartment within the chest:

*William Woods
Seaman's Chest
Manufactory
108 Eldridge St. N. Y.*

Has anyone at hand any information as to when Mr. Woods' seaman's chest manufactory was flourishing?

371. *F. C. M., California*, has a complete set of playing cards, one example of which is here reproduced.

Two such sets are in the British Museum; and the following notes, taken from the *Catalogue of Playing and Other Cards in the British Museum*, by William Hughes Willshire, offer identification of the pack in question:

First Quarter 18th Century
Marlborough and His Time

A set of fifty-two numerals of the ordinary character. These cards illustrate the victories of Marlborough and the political events of his time. Satirical designs relating to contemporary events in France and Germany are also included. Each piece is chiefly occupied with an illustration and its description below. The suit mark is above at the right-hand corner and the value of the piece is shown by Roman numbers at the left-hand upper corner. Some of the compositions are of a very curious character, perhaps more being attempted to be conveyed in them than in the designs of any of the other politico-historical cards.

Ace of Spades. The French King, Louis XIV, is in Bed. Three large cats are on the floor of the chamber. Below is the following description:

"The French King's Dream. The Fat cat denotes the Partisans fattened with Y^e substance of Y^e nation. Y^e lean cat y^e People exhausted by heavy Impositions and y^e blind cat y^e Kings Council who are at their wits end."

The impressions are from engraved metal plates, the technic of which the critic considers to be labored and heavy. They are none the less interesting. The cards are uncolored. Backs plain.

372. We have received queries regarding the identity of the makers of the clocks and one watch bearing the names given below. The clock books at hand do not yield information concerning any of them. Whether they represent the actual makers or merely the purveyors of clocks, we cannot say. Perhaps some reader may be able to give enlightenment.

Clock.....	Samuel Straus, Bethlehem
Grandfather clock.....	Richard Chester, Hanover
Grandfather clock.....	Stevenson, Congleton
Grandfather clock.....	Wood and Hudson, Mount Holly
Silver watch.....	Joseph French, Liverpool



A TIME SAVER FOR DEALER AND DECORATOR



IN saving the retail dealer time, I am saving him money: For time is money. But I save him more money on top of that. That is why my shipments go out in carload lots to all parts of the country. This month I am picturing early things: old slat-back chairs, country Chippendales; early urn-backs; and some first rate Chippendale,

Sheraton, and Empire dressers; to say nothing of four-post beds with really graceful turnings. I do not scorn the humble in antique furniture; I do not hesitate to acquire the best. So my stock includes everything to meet every taste and every purse. But since my costs are far below usual averages my prices are equally low

Quantity purchasers given proportionate inducements. A visit here will repay a long journey.

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W. B. SPAULDING'S ANTIQUE SHOP

Everything Guaranteed
as Represented

17 WALNUT STREET, HAVERHILL, MASSACHUSETTS

Formerly at Georgetown
— since 1897



For Christmas Gifts

A DECORATED WASTEBASKET OF HEAVY BOARD

Top: Botanical Print, size 10 x 11, \$5.

Center: Coaching Print, Godey Print, size 10 x 11, \$5 each.

Bottom: Godey Print, Ship Print, Hunting Print, size 12 x 11, \$6 each.

These baskets come with backgrounds in various colors. The above prints are available in either size basket at the price for that size.

OX BOW ANTIQUE SHOP

EARLY NEW ENGLAND PINE AND MAPLE FURNITURE

88 CHARLES STREET, BOSTON, MASS.



SCENIC WALL PAPER IN COLOR, FROM NEW IPSWICH, N. H.

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New York City

A New Branch at 100 West 56th Street

At both stores we have collections of good American Antiques. As usual our stock of wood work, paneling, mantels, etc., is the largest in the city.



Christmas Greetings

From

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PREVIOUS to Novem-
ber 3, 1927, the chair
illustrated was just a nice
old banister-back. Today
it is a historical piece,
covered with dry mud
from the recent flood. It
sat on top of a pile of
chests of drawers in my
basement so it only shows
the mud on part of it.
If you were to own it, or
one of the hundreds of
other pieces in my store
rooms that got wet, (some
pieces were under seven
feet of water) in the
future your descendants
could point it out as
having survived the great
Vermont flood of Novem-
ber 3, 1927, in the base-
ment of E. J. Johnson's
antique store at White
River Junction, Vermont.
My buildings were en-
tirely surrounded by from
three to seven feet of
raging flood waters. The
only thing that saved me
my shop was the great
weight of furniture, china,
glass, etc., on the two
floors of my store added to the weight of the solid old building. You can
find me at the same old stand.



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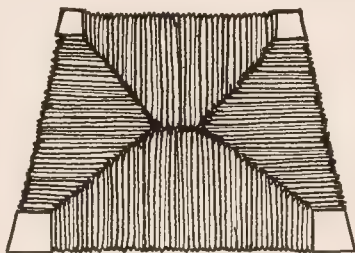
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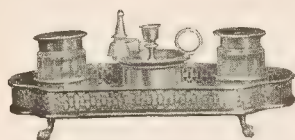
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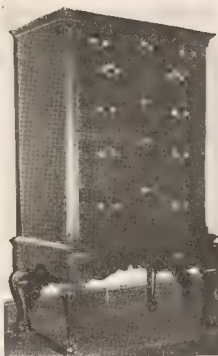
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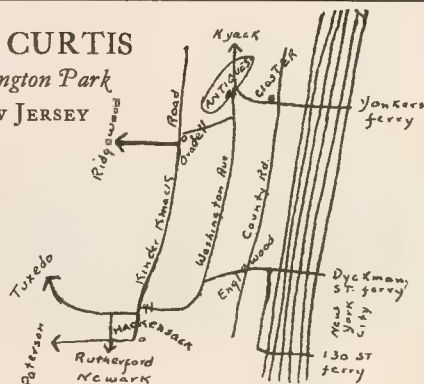
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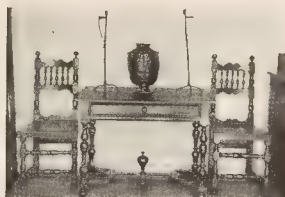
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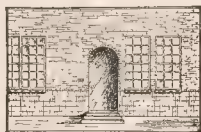
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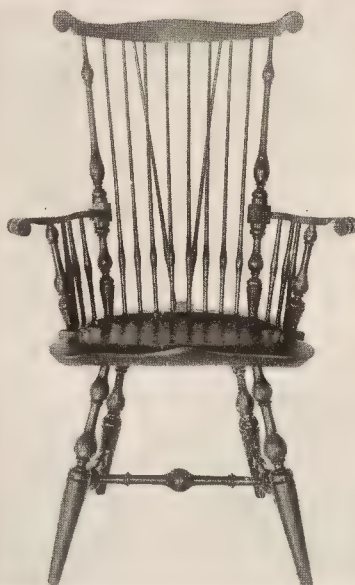
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Glass, stone, and pottery inkwells

"Bellflower," "Westward Ho," "Lion" including goblets. "Three Faces," "Deer," "Diamond Point," "Star and Feather," "Dew Drop," and others. Pair of "Railroad" bread plates, "Lord's Supper" bread plates. Milk-white and black plates.

Settees, Windsor chairs, tavern tables, hutch tables in pine. Beds in pairs, day beds. Secretary, chests, and chairs in mahogany veneer. Coverlets, quilts, prints, iron, pottery, lanterns.

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- Louis XIII period chest with interesting panels on front and sides, turnip feet. 100
- Pair of exceptionally fine Louis XVI chairs covered in verdure Aubusson tapestry. 300
- Louis XIII period table with cross stretchers underneath, a really fine piece. 125
- Dutch gate-leg table of the early XVII century, a fine old piece. 375
- Early Italian chest of drawers, an unusually heavy piece with interesting feet. 175

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In Mahogany: Slant-top desk; rope-leg drop-leaf table; rare knee-hole Hepplewhite inlaid dressing table.

In Maple: Curly maple slant-top Governor Winthrop desk; Windsor armchair; slat-back rocker; banister-back armchair with two side chairs to match; low poster beds; tall carved maple bed with acanthus leaf and pineapple; set of six Sheraton dining chairs (one armchair), original paint and stenciling; one tavern table, good rake to legs, in the rough; one canopy-top bed, acanthus leaf carving.

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Known from coast to coast for its hospitality to lovers of antiques

The STEPPING STONE

Christmas is always a joyful time to me because it brings me into touch with so many pleasant and kindly people who appreciate antiques for themselves and who wish to express their appreciation in their Holiday gifts. I have been looking over my stock of antiques with just that thought in mind, and with the further thought of finding and arranging objects to meet a wide range of price requirements. It is hard to enumerate special items from my extensive list, but here are a few suggestions. I shall welcome a request for others.

Claw-and-ball-foot wingchair; Windsor and fiddle-back chairs; Sheraton sideboard; mahogany and cherry chests of drawers; walnut and mahogany secretaries; maple Governor Winthrop desks; beds in maple and mahogany.

Oak gateleg table; Hepplewhite tea table; pine and maple tap tables; candle stands; tip tables; pine dresser and settle; early pine and stretcher desks.

Statuette of Benjamin Franklin
Currier Portrait of Benjamin Franklin

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American furniture comprising gold and mahogany mirrors, chests of drawers, highboys, Queen Anne and Chippendale mirrors. Italian and French tables, chests, card tables, inlaid tables, maple and mahogany slant-top desks, fire sets, andirons, and iron, brass and pewter candlesticks. Jade trees. Silver resist pitchers.

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ANTIQUES as GIFTS

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Lamps are often selected, ranging from tiny Sandwich or pewter for desk or smoking tray to brilliantly prisms or beautifully colored overlay ones for the formal room.

Mirrors, too, are often chosen, both the simple, primitive types and the more dignified ones, such as the Queen Anne or Chippendale.

Footstools are quite popular. We have the pretty mahogany or walnut ones with their needlework tops, and the crude all wood ones for the early American room.

Our trays seem to delight everyone. One may find here all sizes, some beautifully decorated, others shaped so as to delight the eye with their prettily scalloped or galleried edges.

But after all, it is china or glass which really occupies first place in the minds of the frequenters of the Webster Place Antique Shop, as a possible gift. One could not begin to describe the old milk room, its shelves now laden with fine old Sandwich glass of almost every pattern; or the corner cupboard fairly bulging with the many kinds of china, ranging from Lowestoft in quality to flowing blue in color.

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The Webster Place Antique Shop

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Six blue Staffordshire beehive cup plates; one Wood cup plate, perfect; Sunderland and silver resist jugs; green glaze pottery jugs; colored Sandwich glass and lace glass; overlay lamps in sapphire, emerald, and ruby, fitted with glass globes.

Rare and unusual pieces for Christmas or Wedding gifts.

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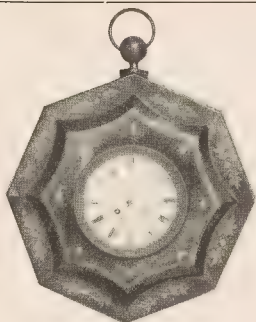
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FRAMERY, in 1770 jeweler in the rue Saint Honoré, sold tôle or tin which replaced for the time being more expensive metals. Mantel and flower vases, clocks, etc., in charming Vernis Martin with panels in landscape and flowers.

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MARCELLUS :: :: NEW YORK
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ROSE-CARVED mahogany love seat, \$75; plain mahogany and walnut rockers, \$16; set of 4 plain mahogany fiddle-backs, \$60; unusual wagon seat, \$28; small stove, similar to a Franklin, \$40; large mahogany sofas, \$30; small walnut têtes, \$18; set of 6 refinished rose-carved mahogany fiddle-backs; Terry clock, \$45; small refinished bureaus; sets of chairs. Many small articles suitable for Christmas gifts.

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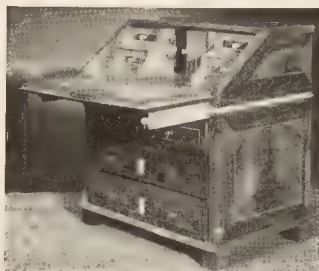
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Is guaranteed to be better than anything you have used for silverware or pewter.

One half pint size, 50 cents postpaid

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AMERICAN ANTIQUES

Rare Pennsylvania: Chests, Desks, Cupboards, Kitchen Dressers, Bureaus, High Chests, Dutch Tables, Glass, China, Pewter, etc.

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An invitation to inspect my finds is cordially extended; but I shall appreciate telephone appointments.

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2078 COMMONWEALTH AVENUE
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MAHOGANY dining and breakfast tables; several beautiful Chippendale card tables; chests of drawers in mahogany and maple; small stands in mahogany, maple, walnut, and pine; walnut and mahogany desks; large collection of Sand-

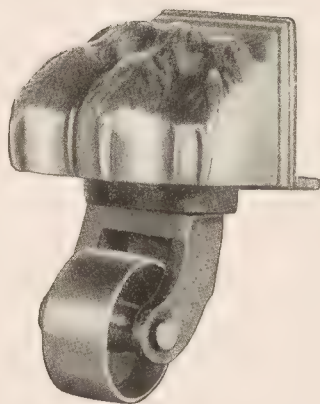
wich glass, clear and colored; lamps in colored and clear glass; toiles de Jouy; miniatures; silhouettes; card cases in mother-of-pearl, tortoise shell, and papier mâché; Battersea enamel patch boxes.

ODDities

Walnut meal chest-on-stand; pine dough tray; painted chairs, four side one rocker; tavern tables; duck-foot tables in maple and mahogany; large dower chest, round top; weather-vane, horse; child's cherry bed; maple crib.

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Suggestions for Christmas

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Staffordshire china in pink and white, green and white, black and white. Small Sheraton secretary. Old prints.

THE CHILDREN:

Very early miniature pine desk, small chair. Doll's furniture. Tea set. China or glass mug.

FATHER:

English wingchair. Birch or mahogany desk. Decanter. Cordial set. Small table for smoking stand.

THE ENGAGED DAUGHTER:

Hooked rug. Mirror. Set of Sandwich glass. Mahogany, maple, cherry or birch bureau. Rose etched finger bowls.

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IN this day of reproductions and reconstructions it is said to be a joy to come into this shop and find genuine American antiques. I have lived among such all my life and they mean more to me than their commercial value.

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A large Stiegel-style flip glass, paneled and etched, perfect.	\$60
An unusual Sandwich candlestick, 10-inch, lacy cup and base.	20
A lovely blown vinegar cruet, possibly South Jersey.	15
A pair of choice milk-white Sandwich candlesticks, 7-inch.	15
A pair of 10-inch Sandwich candlesticks, clear glass, petal top Colonial column, very nice ones.	20
A very good pewter fluid lamp, 9-inch.	15
An old lamp, brass column and marble base, complete with old globe and old prisms.	30
A lavender deep dish, 10-inch, William Penn's Treaty with Indians, by T. Green.	10
A small copper lustre pitcher with pink decorations.	8
A large china fruit dish on standard, Hoboken, New Jersey, by Stubbs, very fine indeed.	50
A curly maple post bed, refinished, with steel rails.	50
A curly maple bedside stand, refinished.	35
A plain curly maple and cherry chest of drawers.	50

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Florence W. Upson

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A Large Inlaid Ivory Swift

Many Small Staffordshire Animals

Staffordshire Ornaments

Glass and Prints

Many other new and interesting things will make it worth your while to visit my shop

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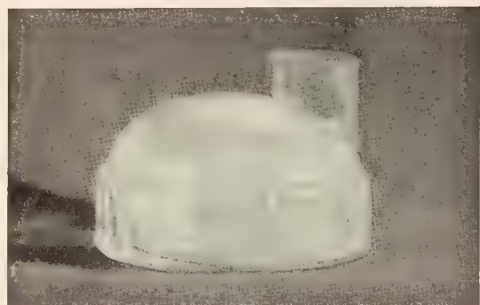
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Old Confederate Ink Bottle

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Both post free east of the Mississippi.
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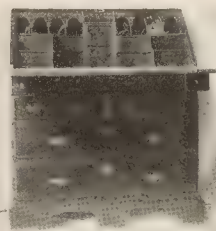
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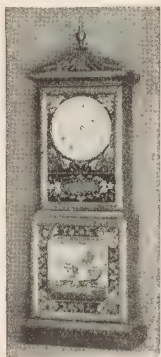
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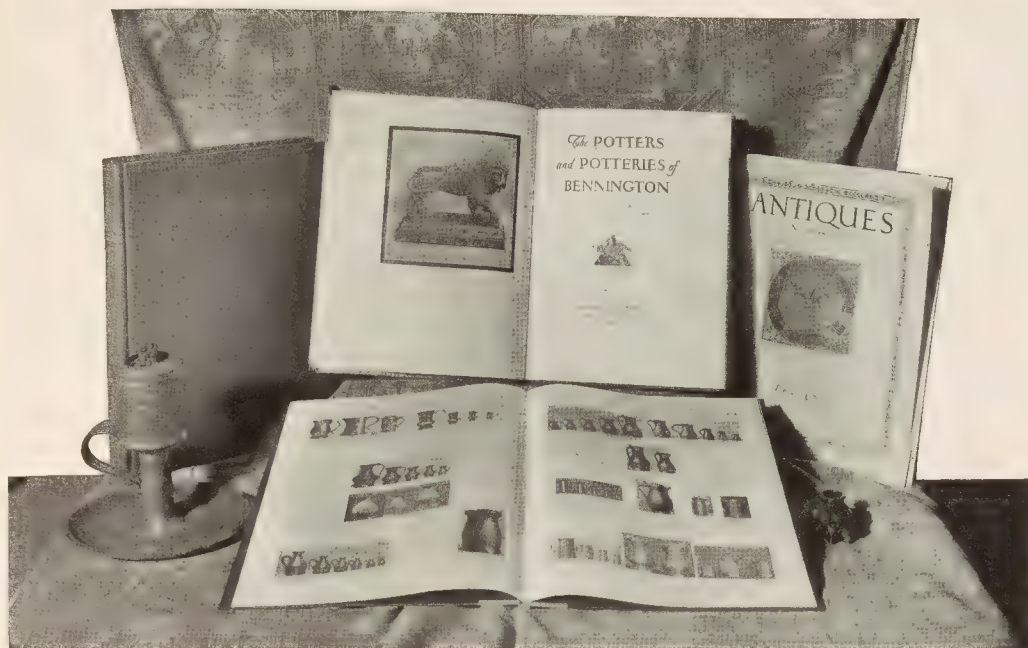
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FOR OTHERS OR, QUITE AS WELL, FOR YOURSELF

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255 pages; 44 plates.

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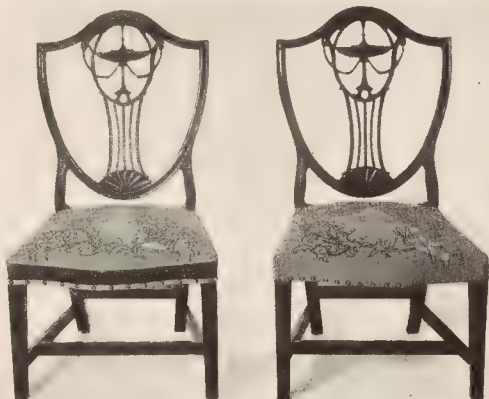
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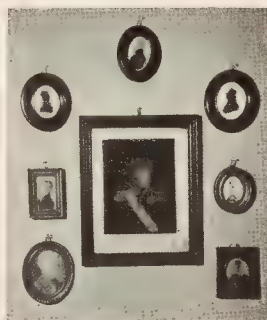


THIS pair of mahogany shield-back chairs originally belonged to Philip Hone, Mayor of New York in 1826. They were afterwards handed down to his son who resided in Newport, Rhode Island, and at the death of the son purchased by me. They are in the best of condition. The seats have been recovered with needle-point.

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\$15 EACH

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Located diagonally across from the Whaling Museum

Will solve your gift problems. A piece of furniture, a chair or candle stand, or chest of drawers, are very acceptable and practical gifts; a piece of Sandwich, Stiegel, or Irish glass, or a bit of china, are equally acceptable, and an expression of the refined tastes of the giver and a compliment to the recipient. And so you find here a goodly stock, gifts suited to every purse. A suggestion—Come and be convinced.

Rare and Desirable—Log books of the whaling voyages, and kindred articles of interest and merit.

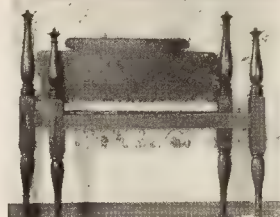
Extreme Rareties—Presentation Pieces. A Lacy Sandwich sauce dish with the three plumes, Prince of Wales insignia; and another with Prince and Princess in relief, inscribed H.R.H. The Prince and H.R.H. The Princess of Wales.

*Better Keep in Touch with Us, for Rareties
are Continually Passing Through Our Hands*

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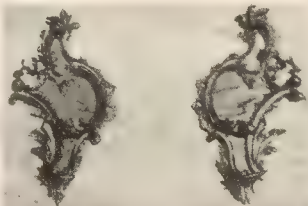
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ANTIQUES—*The Monthly Magazine for Collectors*

PUBLISHED AT 683 ATLANTIC AVENUE, BOSTON, MASSACHUSETTS

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TWO SILVER RESIST PITCHERS AND PAIR silver lustre Toby salts. For sale as a group only. No. 984.

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LAMPS; STAFFORDSHIRE FIGURES; CUP plates; interesting quilts; tea set of twenty-two pieces of old-fashioned china; candlesticks; brass and Sheffield; pair of hand-wrought iron andirons; pine grandfather clock, *E. Whiting, Winchester*. **ETHEL C. REMSEN**, 3 Clark Street, Hudson Falls, New York.

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CHRISTMAS GIFTS AT \$10 EACH. UNUSUAL copper teakettle; Betty lamp; large tray, original stencil; pair of rose pickle jars; Sandwich glass lamps; hooked rugs. Special attention given to mail orders. **YE OLDE RED BRICK HOUSE**, West Brookfield, Massachusetts. Opposite the Common.

PEWTER ELEVEN-INCH DOUBLE EAGLE deep plate, *Thomas Boardman*, \$50; flagon, \$35; chalice, \$7. **MRS. G. A. WATT**, North East Pennsylvania.

WINTER MORNING, C. & I., COLORED, medium size, \$15; flasks—*Franklin*, ship and Masonic, pint, aqua, \$15, sunburst, pint, green, \$12; wagon seat, three-slat back, \$28. Free lists. **PRENTICE**, 241 West Water Street, Elmira, New York.

SMALL GERMAN SPINNING WHEEL; SIL-ver cake basket, sugar shaker, goblet, 1710; blue and white woven spread, 1848; beautiful quilts. Best offers. No. 981.

CLEWS CUP PLATE, LANDING OF LAFAYETTE, \$30; hyena cup plates, \$10; blue Sandwich valentine cup plate, \$18; blue and white wool knitted bed spread, \$60. **HAROLD J. STAPLES**, 121 North Street, Saco, Maine.

CARVED GRAPE ARMCHAIR AND SOFA to match. Perfect condition. No. 980.

THE IDEAL GIFT—A COPY OF COLLECTORS *Guide of Flasks and Bottles*. **CHAS. McMURRAY**, 1711 West Third Street, Dayton, Ohio.

SPINNING WHEEL OVER A CENTURY OLD **R. GRAY NEFF**, 67 Morton Street, New York City.

INLAID MAHOGANY HEPPLEWHITE BU-reau in the rough, \$100; fan-back Windsor chair, \$35; mahogany Sheraton breakfast table, \$75. Pictures on request. **MISS ELIZABETH HAWKS**, 63 Orchard Street, Greenfield, Massachusetts.

SEND FOR A FREE SAMPLE PAGE OF COL-lectors *Guide of Flasks and Bottles*. **CHAS. McMURRAY**, 1711 West Third Street, Dayton, Ohio.

CLAW-FOOT MAHOGANY EMPIRE SOFA; walnut corner cupboard; walnut Dutch cupboard; walnut hunter's board. All genuine antiques. **MRS. ROBERT GANTT**, Spartanburg, South Carolina.

WRITE FOR LIST, MANY SMALL ANTIQUES suitable for gifts; also chests, cord beds, spindle beds, mirrors, etc. **BION H. NALDRETT**, 623 Kalamazoo Avenue, Petoskey, Michigan.

SIX COPIES OF EUROPEAN HAND FIRE-arms of the 16th, 17th, and 18th Centuries. Limited de luxe edition, beautifully illustrated. Now out of print. While they last, \$20 each. Will double in value in a few years. An ideal Christmas gift. **BAKER & KIMBALL, INC.**, 38 South Street, Boston.

BANQUETING TABLE IN MAHOGANY, banded with satinwood reeded edge, 8 slender turned legs, width 4 feet, length 9 feet 6 inches, two oval end sections with three large loose leaves; Chippendale mirror. **ROY VAIL**, Warwick, New York.

ASTRAL LAMP, ALL ORIGINAL STAR-CUT prisms, beautiful six-inch globe; States bowl and pitcher, near proof; Duncan Phyfe drop-leaf table; high-post cherry bed; two Terry-style shelf clocks; straight-back mahogany sofa; upholstered armchairs. Prices on application. **THE JOHNSON'S**, 69 Main Street, Binghamton, New York.

PARK, FOUNTAIN AND CITY HALL, NEW York, N. Currier, listed \$130, price \$95; also *Midnight Race on the Mississippi*, \$25. Both in best condition. **BERYL DE MOTT**, Liberty Corner, New Jersey.

BRIDE'S CHEST, MUSEUM PIECE; PINE corner cupboard; carved armchair; N. Currier *John Quincy Adams*; cup plates; flasks; bell-flower and colored glass; historical china; astral and marriage lamps. **CRAWFORD STUDIOS**, Richmond, Indiana.

CURLY MAPLE CORNER CUPBOARD, curly maple serving table, six curly maple chairs. **MRS. J. P. REMENSnyder**, Metuchen, New Jersey.

RARE CAMEO BROOCH, \$20; BRACELET cameo set, \$20; old oil lamps, \$3 and up; walnut shaving mirror, \$15; twelve flasks, \$65. **RUSSELL M. SEEKINS**, Ellington, New York.

CUP PLATES, TWO, HENRY CLAY TO RIGHT opal eagle, *Marble's* 408; many others in clear and colors; original pair of acanthus leaf dining tables; and a pair of ropeleg dining tables. **W. E. McMURRAY**, 343 West 1st Street, Dayton, Ohio.

TWO SPOOL BEDS, \$30 PAIR; COPPER lustre teapot, \$30; Pearl silhouette, \$12; mahogany bureau, \$60; cherry candle stand, \$20. **ESTHER WALKER**, Rose Tree Road, Media, Pennsylvania.

COMPLETE PINE DINING SET, REFIN-ished, \$1000. Consists of: four Windsor chairs, two with arms, two without, \$300; large gateleg table, unusual legs, \$300; serving table, stretchers ball feet, deep drawer, \$85; sideboard, fluted columns, two drawers, doors beneath, \$175; open-face corner cupboard, pale green inside, \$165. Will sell altogether or separately. No. 978.

CURLY MAPLE SIX-LEGGED DINING table, very curly, 4 feet by 5 feet 4 inches. Special prices November and December. **THE ACTON ANTIQUE SHOP**, South Acton, Massachusetts.

CUP PLATES, PEWTER PLATES, BLACK plates, etc.; tables, chairs, stands, etc.; candlesticks, brass, pewter, and such. No. 987.

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HIGHBOY, \$1200; VASELINE DOLPHIN CANDLESTICK, \$25; pair of sperm oil lamps, \$30; copper lustre pitchers, \$15, \$10, \$7. E. O. SIMMONS, 529 S. Court Street, C. C. C., Medina, Ohio.

LIGHT COLORED MAHOGANY SERVING table, \$50; maple stand, \$15; mahogany serving table, \$40; two mahogany fiddle-back chairs, \$20. Mrs. LAMKIN, 41 Nahant Street, Lynn, Massachusetts.

ONE PLASTER OF PARIS FRENCH POODLE dog, 7½ x 6½ inches, \$10; one millefiori patch box with inscription *Kings in Heaven and the Soldiers at Blow*, \$25. EMERSON, 14 South 39th Street, Philadelphia, Pennsylvania.

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HOLIDAY GIFTS. SEND FOR FREE LIST OF interesting antiquities. CURTIS ANTIQUE STUDIO, Delhi, New York.

FINE COLLECTION OF OLD GLASS, BRASS, and pewter; hooked rugs; burl bowls; Godey prints; Tyler coverlets; curly maple and mahogany furniture. One-third off on prints, send for lists, state your wants. Mrs. E. P. ELITHARP, Watertown, New York.

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LONG FIRESIDE BENCH, EXCEPTIONALLY fine turnings; set of eight dining room chairs, Queen Anne influence. Box 108, Norwich, Connecticut.

SHERATON SOFA, PERFECT CONDITION; two Queen Anne armchairs; Sheraton card table; Sheraton desk, heavily inlaid; gateleg table; Windsor armchair; Sheffield silver; brasses; Spanish beds and chests; rare fabrics, i.e.: coptic textiles, damask, brocade, tela de lengua; original maps, 1542, 1570; etchings; engravings; paintings; American Indian antiquities; etc. cetera. Write for details. THE BLUE HAVEN COLLECTORS' SHOP, 25 Broadway, near Harkness, New Haven, Connecticut.

MAHOGANY TIP-TOP TABLE, BRASS CLAW feet, diameter 52 inches, \$300; set of six Carver chairs, \$90; curly maple chest, \$150; dark blue soup tureen, \$35; curly maple highboy top, 17½ by 36 inches, \$125. THE BRICK HOUSE, 160 Shelburne Road, Burlington, Vermont.

JENNY LIND SEWING BOX; MAHOGANY turn-top table; Paisley; coverlet; silver wash-bowl and pitcher; glass. No. 988

CURRIER & IVES LARGE BOAT PRINT, winter scene, etc.; Le Blond *Louisville Directory, McFee's History*, others; Sheffield; brass cornices; Wedgwood; early glassware; marriage and blanket chests; States mirror; furniture. Mrs. RALPH OVERSTREET, 932 Main Street, Henderson, Kentucky.

COLLECTORS GUIDE TO DEALERS

Below is the Collectors Guide listed alphabetically by state and city. The charge for insertion of a dealer's name and address is \$15 for a period of six months, \$24 for a year, total payable in advance.

Contracts for less than six months are not accepted. Large announcements by dealers whose names are marked * will be found in the display columns.

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LOS ANGELES: YE OLDE CURIOSITY SHOPPE, Mr. and Mrs. A. N. GOLDSMITH, 4270 Beverly Boulevard.

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***DARIEN:** MR. and MRS. RALPH RANDOLPH ADAMS, 390 Post Road.
GREENWICH: THE SPINNING WHEEL SHOP, Mr. and Mrs. DOWNING, Old Post Road and Maher Avenue.

NEW HAVEN: MALLORY'S ANTIQUE SHOP, 1125 Chapel Street. THE SUNRISE SHOP, 148 York Street.

NEW LONDON
*THE SNUG HARBOR ANTIQUE SHOP, 425 Main Street.

THOMAS T. WETMORE, 447 Bank Street.
NEWTOWN: THE BARN, Hawleyville Road.
PLAINVILLE: MORRIS BERRY, 80 E. MAIN STREET.
RIDGEFIELD: THE NOOK, Norwalk Road.
***THOMPSON:** LOUIS M. REAM.
WESTPORT: WAKEFIELD ANTIQUES, Boston Post Road. Antiques and historical Americana.
***WEST HAVEN:** MARIE GOVIN ARMSTRONG, 277 Elm Street.

DELAWARE

***ARDEN:** ARDEN FORGE ANTIQUE SHOP.

ILLINOIS

***CHICAGO:** BENJAMIN K. SMITH, 77 West Washington Street. Appraiser.
*COLONY SHOP, INC., 672 Rush Street.
*LORRAINE D. YERKES, 820 Tower Court.
*GLENCOE: FAIR OAKS, 615 Greenleaf Avenue.

MAINE

BANGOR: THE THREE GABLES, 204 Broadway.
BREWER: NEW ENGLAND ANTIQUE SHOP, 24 State Street.
PORTLAND: CLARENCE H. ALLEN, 338 Cumberland Avenue. General line.
ROCKLAND:
*COBB-DAVIS, INC.
*WALDOBORO: WARREN WESTON CREAMER.

MARYLAND

BEL AIR: BEL AIR ANTIQUE SHOP, Bond Street. General line.
*BALTIMORE: JOHN G. MATTHEWS, 8 East Franklin Street.

MASSACHUSETTS

***AUBURNDALE:** WAYSIDE ANTIQUE SHOP, 2078 Commonwealth Avenue.

BOSTON:

*NORMAN R. ADAMS, 136 Charles Street.
*THE ASHLEY STUDIOS OF OLD FABRICS, 35 Newbury Street. Old fabrics.
*BIGELOW, KENNARD & CO., 511 Washington Street.
*BOSTON ANTIQUE SHOP, 59 Beacon Street.
*COATES & SON, 122 Charles Street. Wholesale.
*EAGLE ANTIQUE SHOP, 49 Charles Street.
*A. L. FIRMIN, 34 Portland Street. Reproduction of old brasses.
*HENRY J. FITZGERALD, 81 Charles Street.
*FLAYDERMAN & KAUFMAN, 68 Charles Street.
*GEORGE C. GEBELEIN, 79 Chestnut Street. Old silver.

*MARTIN HEILIGMANN & SONS, 228 Columbus Avenue. Restoring and Repairing.
*HICKS GALLERY, 18 Fayette Street.
*KING HOOPER SHOP, 73 Chestnut Street.
*E. C. HOWE, 73 Newbury Street.
*INDUSTRIAL ART SHOP, 64 Charles Street.
*JORDAN MARSH CO., Washington Street.
*LOUIS JOSEPH, 381 Boylston Street.
*WILLIAM K. MACKEY CO., 7 Bosworth Street. Auctioneers and Appraisers.
*GEORGE McMAHON, 33 Charles Street.
*NEW ENGLAND SALES ASSOCIATION, INC., 222 State Street. Hooked rugs.
*OLD ENGLISH GALLERIES, 86 and 88 Chestnut Street.

*OX BOW ANTIQUE SHOP, 88 Charles Street.
*THE RENAISSANCE GALLERIES, A. LUALDI, INC., 11-13 Newbury Street.
*H. RUBIN, 126 Charles Street.
*I. SACK, 85 Charles Street.
*A. SCHMIDT & SON, 587 Boylston Street. Old and reproduction silver.

*SHAY ANTIQUES, INC., 181 Charles Street.
*SHREVE, CRUMP & LOW, 147 Tremont Street.
*SPINNING WHEEL ANTIQUE SHOP, 35 Fayette Street.
*H. STONE'S ANTIQUE SHOP, 301 Cambridge Street.
*S. TISHLER, 80 Charles Street.
*ROBERT C. VOSE GALLERIES, 559 Boylston Street.
*YACOBAN BROTHERS, 280 Dartmouth Street. Hooked rugs.
*YE OLDE HOUSE, 28 Fayette Street.

***BROOKLINE:** H. SACKS & SONS, 62-64 Harvard Street.

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*W. W. BENNETT, Twin Gateway.

CAMBRIDGE:

*THE BULLSEYE SHOP, 54 Church Street.
*WORCESTER BROS., 23 Brattle Street.
*CHATHAM: THE TREASURE SHOP, HELEN TRAVES.

*CONCORD: THE CHEST, Lexington Road.
DEDHAM: LOUISE L. DEAN, 293 Walnut Street.
EAST SANDWICH:
THE OLD BOAT SHOP, A. N. H. WEBBER. General line.

FITCHBURG: THE ANTIQUE SHOP, 45 Mechanic Street.

*GARDNER: COLONIAL RUSH SEAT COMPANY, 226 Main Street. Rush seating.

*HAVERHILL: W. B. SPAULDING, 17 Walnut Street.

IPSWICH:

*R. W. BURNHAM.
JOSEPH SALTZBERG, 5 South Main Street. Wholesale antiques.

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LOWELL: FLORA M. BOARDMAN, 107 Clark Road.
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*THE COLONIAL SHOP, 22-24 North Water Street.

*NORTHBORO: G. L. TILDEN, State Road.

*ORLEANS: THE SAMPLER, Monument Road.

PITTSFIELD:

*MISS LEONORA O'HERRON, 124 South Street.
*OSWALD'S ANTIQUE SHOP, 11 Linden Street.

PLYMOUTH: YE BRADFORD ARMS, 59 Court Street.

SALEM

*DANIEL LOW CO.

SOUTHBRIDGE: M. E. CHENEY, North Woodstock Road.

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*FULLER & CRANSTON, Old Boston Post Road.
*GOULDING'S ANTIQUE SHOP.

*SPRINGFIELD: JOHNSON'S BOOKSTORE, 1379 Main Street. General line.
*TAUNTON: THE WINTHROP ANTIQUE SHOP, 134 Winthrop Street.
*WARREN: C. E. COMINS.
WEST MEDWAY: OLD PARISH HOUSE ANTIQUE SHOP, Main Street. General line.

MISSOURI

*KANSAS CITY: CURIOSITY SHOP. 1901-1911 Main Street.

NEBRASKA

OMAHA: BADOLLET SHOTWELL, 411 South 38th Street.

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*CENTER SANDWICH: BLANCHARD'S ANTIQUE SHOP.

*FRANKLIN: WEBSTER PLACE ANTIQUE SHOP. KEENE:

COURT STREET ANTIQUE SHOP, 145 Court Street. KEENE ANTIQUE SHOP, MRS. HELEN S. POLLARD, 256 Washington Street.

*PETERBORO: THE WILSON TAVERN SHOP, STEPHEN VAN RENSSLAER.

NEW JERSEY

*CAMDEN: CAMDEN ANTIQUE SHOP, 1286 Liberty Street.

*EAST ORANGE: THE BLUE DOOR, 14 Prospect Street.

FLEMINGTON:

*COLONIAL SHOP, WALTER F. LARKIN 205 Main Street.

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*MARTHA DEHAAS REEVES, 20 Potter Street.

*HARRINGTON PARK: A. L. CURTIS.

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*MORRISTOWN: OLD FRANCE, JANE H. SWORDS, 150 South Street.

MOUNT HOLLY: R. W. WILLS, 11 Ridgway Street.

PLAINFIELD:

*ESTHER CATLIN, 210 West 8th Street. Wholesale. THORP'S ANTIQUE SHOPPE, 321 West Front Street. General line.

*PRINCETON: GEORGE BATTEN, 321 Nassau Street.

*RIDGEWOOD: MRS. ELEANOR PERRY, 292 Monroe Street.

SHORT HILLS: THE WHALER, Hobart Avenue.

SUMMIT:

*THE BANDOBOX, JOHN M. CURTIS, 320 Springfield Avenue.

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*H. M. REID, 17-19-21 West State Street.

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*HARRY MARK, 749 Fulton Street.

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*HALL ANTIQUE STUDIO, 396 Delaware Avenue.
*STANLEY & MILLER, 818 Main Street.

*CORTLAND: THE SAMPLER, 53 Prospect Terrace.

*DUNDEE: JEMIMA WILKINSON ANTIQUE SHOP.

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*BELMONT: OLD CURIOSITY SHOP, E. E. WHITE.

*CHELSEA: OLD CHELSEA SHOP, Orange County.

*WHITE RIVER JUNCTION: E. J. JOHNSON.

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*RICHMOND: H. C. VALENTINE & COMPANY, 209 East Franklin Street.

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*MRS. CORDLEY, 1319 Connecticut Avenue.
*GEORGE W. REYNOLDS, 1742 M Street, N. W.

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*CHARLESTON: MRS. ROBERTA C. NICHOLSON,
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*HUNTINGTON: CENTRAL ANTIQUE SHOP, 1034
Third Avenue.

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*CHESHIRE: J. CORKILL, Rock Ferry, Birkenhead

*HUDDERSFIELD: WILLIAM LEE, 120 Halifax
Old Road.

LONDON:

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Kensington, W. 14.

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Galleries, St. Ann's Square.

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At \$1.00. Saltcellars; Cups; Saucers; Plates; Candle Molds.
 At \$2.50. Small Pewter and Tin Teapot; Steins, Pottery or Wood; Pennsylvania Decorated Pitchers; Single Brass Candlesticks; Old Butter Dish.
 At \$5.00. Single Brass Candlesticks; Bunker Hill Cup Plates; Small Pair of French Flare Vases; West Virginia Splat-bottom Chairs; Footstools; Engraving, *Dr. Audin Flint*; two-Gallon Pottery Pitchers; Bronze Cigar Lighter; Several Three-pronged Forks.
 At \$7.50. Large Ogee Mahogany Mirror Frames; Crude West Virginia Flax Hackle; Pennsylvania Slip Ware Plates and Dishes; Sandwich Lamps.
 At \$8.00. Boston Rockers; Rockingham Pitchers and Teapots; Woven Cane Wood Basket.
 At \$10.00. All Wood Hitchcock Chairs; Fruit Dish and 6 Saucers, Sandwich; Casters; Decorated Glass Mug; Arrow-back all wood Chairs, set, \$50; Steeple and Square Shelf Clocks; Mahogany Hassock; Iron Fireplace Set; Interesting Hand-painted Maps; *The Scottish Border*, uncut; Oil Painting, Gold Frame, water and woodland scene; George and Martha Washington in colors, after Stuart Painting; Slip Ware Bowl; Walnut Whatnot.
 At \$12.50. Walnut Cradle; Rose carved walnut Chairs; Small Spinning Wheel; Pewter Coffeepot; Old Wood Caster with Stiegel-type Bottles; Stiegel-type Decorated Tumbler.
 At \$15.00. Rose-carved Corset Chair; Pine or Walnut Candle Stands; Rosewood Side Chair; Mirrors with paintings; Walnut Desk Cabinet; Cherry Corner Whatnot; Large Pewter Platter.
 At \$16.00. Pair of Eight-inch Pewter Candlesticks; Old New England Low Poster Bed.
 At \$20.00. Dutch Rocker; Andirons, Brass or Iron; Mahogany Fiddle-back Chair.
 At \$25.00. Stiegel-type Decorated Bottle; Spool-turned Beds and Day Beds; Low Post Beds, various woods; Cherry Spider-leg Table; Pine End Table; Walnut End Table; Cherry Baby Bed; Brass Warming Pan; Fine Spatter Ware Plate; Set of Silver Tablespoons; Set of Vickers White

Metal Tablespoons; Cherry Shaving Stand, large with two drawers, refinished.
 At \$30.00. Queen Anne Cherry Table; Sheraton Mahogany Chairs; Windsor Armchairs.
 At \$35.00. New England Windsor Rocker; Small Carved Sofa; *Jerome & Darrow* Clock.
 At \$40.00. Round English Walnut Table; Five-slat Ladder-back Chairs, Maple.
 At \$45.00. Mahogany Sewing Table; Five-slat Maple Rockers; Four-slat Cherry Armchair.
 At \$50.00. Drop-leaf Cherry and Maple Table; Pine Chest of Drawers; Mahogany Wardrobe; Poster Bed in Cherry and Mahogany.
 At \$55.00. Gentlemen's Mahogany Armchair; Cherry Chest of Drawers, refinished Mahogany.
 At \$65.00. Large Drop-leaf Cherry Table; 30 Pieces of Genuine Old Ridgeway Willow China dated 1832.
 At \$75.00. Lancaster County Decorated Pine Chest; Rosewood Melodeon.
 At \$100.00. Mahogany Love Seat, pair \$175; Terry Pillar and Scroll Clock. Hepplewhite Walnut Chests, original brasses; Walnut Secretary.
 At \$125.00. Cherry Dutch Cupboard; Walnut High Poster with Tester; Cherry and Maple Slant-top Desk; Cherry and Maple Chest of Drawers, a beauty; Cherry Highdaddy.
 At \$150.00. Pair of Walnut High Poster Beds; Pine Slant-top Desk; Mahogany Secretary; Inlaid Mahogany Grandfather Clock, 30 hour.
 At \$200.00. Sheraton Wingchair, Mahogany, Genuine.
 At \$250.00. Two-part Table in Mahogany and Cherry, refinished.
 At \$225.00. Grandfather Clock in Cherry with phases of the moon, 8 day.
 At \$300.00. Beautifully Carved Mahogany Sofa, ready to use.
 At \$450.00. Hepplewhite Mahogany three-part Dining Table; Maple Highboy, Curled.
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You will find these settees on display on our third floor. They are among the most charming of a number of pieces just purchased. All our antiques are authentic, and we believe that they are fairly priced.

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